DRAMATIC MIRROR

NOVEMBER 4, 1916 PRICE TEN CENTS

WILLIAM COLLIER

In "Nothing but the Truth"

THIS WEEK'S MIRROR COVER

As a last resort in attempting to adhere to a "Nothing But the Truth" philosophy, William Collier adopts a watchful waiting policy. Will the clock ever reach that moment when he can return to his oldest and most respected habit—telling lies vigorously and unashamedly? In the character of Robert Bennett, lying is more than an art; it is his very life.

Mr. Collier makes the figure of Bennett extremely likable and interesting. But then Mr. Collier is a particularly accomplished farceur. He humanizes and individualizes his characters so thoroughly that without his personality to set them off, they would appear as mere bloodless puppets.

Perhaps somewhat similar traits of personality are responsible for his ability to write such entertaining comedies as "Caught in the Rain" and "Never Say Die."

THE NEW YORK
DRAMATIC MIRROR

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NEW PRODUCERS MANY

Only Twelve Out of Thirty-One Plays Are Presented by Old-Line Managers—Tendency Among Authors and Actors to Become Their Own Backers

More and more does each successive theatrical season become one of the independent producer. Write your own play and present it under your own management has, indeed, become a popular policy on Broadway. Time was when a group of seven or eight producers, which included Klaw and Erlanger, the Shuberts, David Belasco, Charles Frohman, Selwyn and Company, A. H. Woods, William A. Brady, and Cohan and Harris, had practically a monopoly of Broadway attractions.

Out of thirty-one productions in New York's first-class theaters, but twelve are to be found under the banners of the above managers. The remainder are represented by sixteen producers, some of whom have long been engaged in the theatrical buiness, but who have only recently invaded the New York field. Others of these new producers are playwrights and composers who have been unable to obtain a New York presentation from the old-established managers.

Klaw and Erlanger have but two attractions showing in New York, "Pollyanna," at the Hudson, and "Miss Springtime" at the New Amsterdam; the Shuberts, who in former years were represented by a half-dozen plays and musical comedies, now have but two offerings in New York, William Hodge at the Maxine Elliott and "The Show of Wonders" at the Winter Garden; David Belasco stands sponsor for David Warfield in his revival of "The Music Master" and "Seven Chances"; Margaret Anglin in "Caroline" and Otis Skinner in "Mister Antonio" are the only attractions under the Charles Frohman banner; Selwyn and Company is represented solely by "Under Sentence"; A. H. Woods has "Cheating Cheaters" as his single New York offering; William A. Brady offers two plays, "The Man Who Came Back" and "Object—Matrimony," and Cohan and Harris are without any Broadway representation at the present time.

What can be the cause of this seeming inactivity on the part of NewYork's largest producers? Is it because of a general policy of retrenchment, which was ushered in at the outbreak of the war? Is it due to a traditional respect for public economy during a Presidential campaign year? Whatever the reason, the fact remains that were New York wholly dependent upon the above managers for their theatrical attractions, it would do but precious little theatergoing.

Glance up and down the list of amusements in the daily papers and note the number of comparatively new producers in the field. There is John D. Williams, who is offering John Drew in "Major Pendennis" as his second production. There is Oliver Morosco with "So Long, Letty," and "Upstairs and Down." There is Richard Walton Tully, who wrote and produced "The Flame" and has another play in rehearsal. William Harris, Jr., is the producer of "Arms and the Girl." John Cort has "Flora Bella." George Broadhurst is another author, who has also turned producer, being represented so far this season by "Fast and Grow Fat" and "Rich Man, Poor Man." Charles Hopkins has begun a second season of "Treasure Island," at his Punch and Judy Theater.

Stuart Olivia, a wealthy Baltimore newspaper publisher, is practically presenting his first play, "Backfire," under his own direction. The Washington Square Players write and produce their plays. Winchell Smith and John L. Golden entered the producing field this season with the Smith-Hazzard comedy, "Turn to the Right." Their enterprise and initiative have been handsomely rewarded for "Turn to the Right" is the one outstanding hit of the present year.

It is common gossip that Messrs. Smith and Hazzard hawked their little "play of mirth and morals" all about New York in search of a producer, but that in every instance it was rejected as unsuited to the public's present taste, and too backneyed in its theme. Possessing unbounded confidence in it, however, they organized their own producing firm and gave it to a public already tired of the older producers' "new farcical style of attractions. It is conservatively estimated along Broadway that "Turn to the Right" will be playing at the Gaiety when the great Spring drive of revivals begins.

Nazimova is soon to enter the lists of producing managers with a play of a "sensational natura," entitled "Ception Shoals." John Cope is to produce "Coniston" as THE MIRROR states elsewhere. Lee Kugel is making his first Broadway production in "Old Lady 31." William Faversham is to present Shaw's comedy "Getting Married" under his own direction, and it is extremely likely that the Spring will find the intrepid Arnold Daly busy with a production of his own.

FRITZI SCHEFF SUES PALACE

Fritzi Scheff has filed an action in the Supreme Court, through her attorney James A. Timony, against the Palace Theater Company for $1,500, alleging breach of contract. The case will be brought to trial next month.

Miss Scheff, it will be recalled, was recently announced as a headliner of the Palace Theater program, but, owing to a misunderstanding with the management over advertising matters, she did not appear.

PLAYWRIGHTS OPEN THEATER

The Provincetown Players opened a season at their theater, 139 Macdougal Street, Nov. 3. This organization is composed of actors and playwrights who have been producing their own plays at the Wharf Theater, Provincetown, Mass. They plan a twenty weeks season, presenting a new bill every two weeks. Except for two salaried officers, the members will receive no payment. Among the active members are George Cram Cook, Susan Glaspell, Mary Heaton Vorse, John Reed, and Max Eastman.

SCARBOROUGH DRAMA READY

Destiny is Theme of Unusual Two-Act Play Scheduled for Up-State Try-Out This Week

As announced exclusively in THE MIRROR a few weeks ago, Henry W. Savage accepted a play by George Scarborough for production in New York this Winter. Rehearsals have been in progress for several weeks and it is probable that the out-of-town premiere will be staged in Syracuse, or some other up-state city on Nov. 4. Other cities will be visited during November and the first weeks of December, so it is unlikely that the play will reach New York before the first of the year.

Whatever its reception at the hands of the public, Mr. Scarborough's latest work is certain to be hailed as a novelty. Whether it will be shown in two acts, each containing two scenes, or in four acts, is not known; but the division of the action is of minor importance. Virtually it is a two-part play, or to be more exact, a two-part melodrama, in which music will be used to strengthen the emotional appeal.

Destiny is the theme, the idea being to show how some slight, unconsidered action may alter the course of a life. In the first act a man turns to the right of a table and by so doing starts a long chain of circumstances from which he is unable to free himself. The second-act curtain rises on the same scene and for a time the events in the earlier part of the play are repeated without variation. Then the man turns to the left of the table and straightway enters upon a career entirely unlike that presented in the preceding act.

"CONISTON" IN DRAMATIC FORM

Winston Churchill Regards John Cope as Best Type for Jethro Bass

John Cope, the actor, who is now playing a leading part in Richard Walton Tully's drama, "The Flame," at the Forty-fourth Street Theater, is planning to produce late in the Winter a dramatization of Winston Churchill's novel, "Coniston," with himself in the role of Jethro Bass, the New Hampshire politician. Mr. Cope is at present engaged in adapting the work, in collaboration with Elizabeth McFadden.

Mr. Churchill has long desired to see a stage version made of his story but he withheld his consent to a dramatization, owing, it is said, to a belief that there was no one in America who could truthfully interpret the character of Bass. His consent to an adaptation resulted from attending last season a performance of "Erstwhile Susan," in which Mr. Cope played the part of Barnaby Dreary, the domineering, brutalized Pennsylvania Dutchman. So impressed was he by Mr. Cope's characterization that he readily agreed to a dramatization provided that Mr. Cope critics one of the strongest characters in play the role of Bass.

Jethro Bass has been declared by modern American literature. Mr. Churchill states that he was modeled after a vigorous personality who lived in New England some years ago. Bass, it will be recalled, is a politician whose great power is based upon his ability, through threats, to line up votes in any direction he desires. He possesses mortgages on most of the farms and homesteads in his community and by threatening foreclosure can vote through bills favoring his interests or defeat measures which he considers unfavorable. However, beneath a rough and somewhat brutal exterior, he possesses a kindly heart—kindly, that is, to whomever he loves. In this case it is the daughter of his old sweetheart, a woman of an unbending New England conscience and whose husband is his greatest rival in politics and business.

"Coniston" will be the third novel by Winston Churchill to reach the stage. The others were "The Crisis" in which James K. Hackett appeared, and "Richard Carvel," which John Drew played for a season several years ago.

NEXT WEEK'S MIRROR

On account of Election Day, November 7th, The Mirror dated November 11th will be published Thursday, November 9th, instead of Wednesday.

AS I WAS SAYING—

By Mademoiselle Manhattan

BILLIE BURKE,
Now Playing the Role of Mother.

I NOTE with great gratification that Clare Kummer who has been at it ever since her cousin, William Gillette made his first hit, has at last scored with a play. From brainy Boston comes the pleasing intelligence that "Goodness, Gracious Annabelle!" is a success whose volleys of applause go ringing the chimes of Fame from Bunker Hill monument to the Back Bay and the Public Library.

I commend to Miss Kummer that she pin her faith to Fishers from this time until the coffin claims her shapely form. Her one resounding hit heretofore, was the capital ballad "Dearie," which was sung into enormous success by Sallie Fisher in a Dillingham production some years ago. This time it is Lola Fisher, who carries Miss Kummer to triumph, her characterization of the heroine being (if the Boston scribes be not of the breed of Ananias), a corking performance.

—

Jane Houston is considered by her friends as quite the luckiest girl on Broadway, since she came to town without a scrap of influence and jumped straight into a hit with John Drew in "Major Pendennis."

It is difficult to unlock the long line of closed doors that usually confront, with a hundred challenges and negotiations, the girl who knocks for admittance to a Broadway theater, and when that theater houses a star of the magnificent magnitude of John Drew—the thing is almost impossible.

But with Miss Houston, who comes from the inland metropolis of the Lone Star State and proves it by her name—it was quite simple. Facing discouragement and a long cold season without a job, Miss Houston bethought of herself of that priestess of efficiency, Marjorie Wells, who has long been Frank Crowninshield's right hand man on the Century magazine and one of the Nast publications. "I really believe I'll give it all up and get married," she moaned, "there's a man in London—" "Fiddlesticks for the man in London, what you want is a theatrical contract, not a wedding ring, you just need a little bit of Hafiz luck, that's what you need."

"Hafiz?" faltered Miss Houston. "Yes, Hafiz. He's Oliver Herford's Persian cat. Carolyn Wells stroked him and has been writing verses ever since and selling 'em faster than she can write 'em. He's the one regular mascot in the business. That is he was. He's dead now."

Miss Houston had begun to look interested, she sank back with a hollow groan when she heard of the demise of the Herford mascot. "What good is a dead cat?" she asked with a stricken expression.

"Ah," cried the efficient Miss Wells, "but his offspring Rufti has all his father's gifts, and Rufti shall get you a job." Accordingly Rufti was neatly brushed and be-ribboned, and Miss Houston betook herself to the nearest photographer and had herself "taken" with the mascot cuddled on her arm. With the very earliest "proof," she went to the office of the Drew management, asked for a part in "Pendennis"; got it and is the hit of the piece, and if that doesn't prove that the profession of mascot is hereditary, I don't know what it does prove.

—

All the Washington Square set is waiting with bated breath for the debut of Myra Jane Wilcoxson, one of the favored daughters of that classic quarter, when Yvette Guilbert comes to the Maxine Elliott theater. All last winter Miss Wilcoxson was diligently pursuing the various muses wearing the garb and the expression—a rapt star-gazing effect, that is supposed in the Square to be the stamp and signet of genius.

Dancing and futurist painting were her pet pursuits, and she said her prayers to Bakst and Yvette Guilbert with a side altar where she burned incense to Isadora Duncan. Now she has been engaged to support the greatest living diseuse, and under the sweetly pretty name of M'lle Ysabeau, will make her debut at Maxine Elliott's theater to dance while Yvette sings.

Ysabeau and Yvette. Isn't the combination darling?

A movement is on foot with Walter Kingsley and ditto Hale at its head, for the founding of a book plate club among players. Mr. Hale has not only stamped his fine and growing collection of books with a characteristic name mark, but he has designed plates for a number of players and dramatists in our set. Walter Kingsley, who writes felicitous taradiddles about players at the Palace Theater—so felicitous and literary that one is almost inclined to speak of that temple of the two-a-day as the Pallas—has just given his interest in book plates concrete form by adopting one. Archie Gunn is the artist who devised Mr. Kingsley's 'scutcheon, and he has humorously suggested our Walter as a sort of St. Anthony turning a sturdily virtuous and resolute back upon temptation. The plate shows Temptation in a costume that would scarcely get her past the late Anthony Comstock, standing neglected behind the chair of a bookworm poring over an ancient tome under the glow of a student lamp. The motto is from old Sir Thomas Browne and bids the reader "Lead thine own captivity captive, and be Caesar unto thyself."

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One of the most amusing bookplates in our little circle of souls, belongs to Ethel Barrymore and shows two Brownie-faced police men, bearing, suspended from poles held at knee level this legend:

"Strive To Be Good: E. Barrymore: Her Book."

Until to-morrow's dewy dawn I could ramble along about these interesting signatories, but there are several chums of Louise Drew whom I specially wish to mention.

—

First, Friend Father, who certainly carried critical captivity captive (to paraphrase Sir Tommy) in his poignantly Thackeraynian performance of Major Pendennis at the Criterion the other night. After one got over the crawly feeling that it was a dramatic blasphemy to see John Drew at any theater but the Empire, his performance was a delight.

Davis and Sanford, N. Y.
JANE HOUSTON,
Appearing with John Drew.

So subtly drawn, so gorgeously laid in with craft and color, so feelingly unfeeling, so full of subtle strength and frailty, one simply wanted to hurry home after the play, hug the little bust of Thackeray behind the library door, and drag it forth into a nice warm place under the lamp.

Of course Langdon Mitchell has taken a lot of liberties with Thackeray—notably in the role of the Fotheringay. But as that lady only appears in the prologue, one settles down to almost undiluted "Thack" as Carlyle and the adorable Brookfields used to call him, when the play really begins.

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The other pal of Miss Drew is of course Marjorie Wood, who is like the second member of Juno's team of swans, in that she and John Drew's witty daughter are rarely seen apart these days. Miss Wood's commanding hit as the cosy little Hebrew maiden in "Object—Matrimony" is almost ancient history by this time since Broadway talked about it exclusively for nearly an hour on Thursday morning.

—

Everybody dashed up to the Winter Garden during John Drews entr'actes, last Thursday night, and oh, joy, it is really a funny show!

It looks as if Mr. J. J. Shubert were really finding himself—which of course isn't meant to disparage his previous work, but the present W. G. show (and W. G. stands for "Will Go," in this case) is so far an advance upon his predecessors as it is possible to imagine. More of this anon, as Robert Chambers or Rudyard Kipling or some one of these young novelists say.

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Little Miss Blanche Burke Ziegfeld (named after her handsome grandmamma), is the most recent notability to register at the Hotel Ansonia. Miss Ziegfeld arrived at the hostelry late on Monday afternoon of last week, and received a welcome of delirious delight from papa Flo and mama Billy Burke Ziegfeld.

White, N. Y.
ALICE BELMORE, DAVID GLASSFORD, TIM MURPHY.
Scene from "Treasure Island," at Punch and Judy Theater.

BERNHARDT AT SEVENTY-TWO

Exclusive Interview Granted by Tragedienne in Paris Before She Sailed for America—An Admirer of Chaplin

BY A. TOXEN WORM

One day in August last, in Paris, I enjoyed the unique experience of seeing a woman come to life before my eyes; of watching the eternal fires of force and genius at play in a receptacle that has endured beyond the average length of human endeavor; of sitting opposite to a woman who at seventy-two is twenty-five years younger than she was at fifty.

SARAH BERNHARDT
At Her Home in Paris.

I was a guest of Sarah Bernhardt, the immortal woman of France, at her home, 56 Boulevard Perere, Paris.

Two days previously she had arrived at her town residence after a sojourn of several weeks at her Summer home at Boulouris, St. Rafael, near Nice. The journey from there to Paris takes fifteen hours, yet the day after her arrival she was at work in a film studio in Paris, taking scenes for a new photoplay written for her by Jean Richepin.

She returned at seven o'clock in the evening to keep her appointment with me, and after the interview presided at a dinner for fourteen guests, at which were also present her American manager, William F. Connor, the editor of the *Gaulois*, and Ida Rubinstein, the great Russian artist, at whose feet Gabriel d'Annuncio laid his heart in vain.

The appointment was for seven o'clock, and at exactly one minute past the hour, a bell rang and a servant entered with the message that "madame attends."

I went upstairs, and was received in Madame Sarah's working cabinet. She was sitting in a comfortable armchair, dressed in a light blue negligee, which covered, but did not conceal the loss of her right leg.

She extended her hand with a vigorous clasp, and immediately upbraided me for not coming to Boulouris and spending a few days with her there, where she would have had more leisure time.

The last time I had seen Madame Sarah was in America, five years ago, and, in spite of her great success then, she had been troubled and was in pain. Her leg was then bothering her seriously.

Now, although she had lost her leg, the pain was also gone, and it seemed as if all her former strength and force had been gathered anew, and invested in the remaining frame. Her wonderful aureole hair shone as brilliantly as before; when she smiled she showed two straight rows of teeth, white, and almost with a savage glint; her eyes were as large and domineering as ever, and her voice smote your ear as the crack of a smart whip.

"Everything is ready"—she said—"Mr. Connor is here, and all the plans have been agreed on. I shall appear in a series of one-act plays. An American actress of prominence, possibly Madame Margaret Anglin, who has already expressed her willingness to do so in New York, will appear before the curtain prior to each play and explain in English the text and the contents thereof. A symphony orchestra of seventy pieces will play appropriate selections from a specially built scenic setting on the stage, and for the finale I will recite 'La Marseillaise' in national costume. It is my intention to appear in every town from the Atlantic to the Pacific that can be covered in an itinerary of thirty-five weeks.

"Now, I have told you what you want to know, Mr. Worm, now tell me something about the American stage."

Thereupon the great French woman fired a series of questions about Maude Adams, Mrs. Fiske, Miss Marlowe, Mr. Shubert, Mr. Belasco, finally winding up her rapid-fire interrogation with a tribute to Charlie Chaplin—Charlot as he is called in France.

"My son, Maurice, tells me that Mr. Chaplin is a most extraordinary artist—both humorous and sentimental, and one of the first things I want to see in America is the latest Charlot film"—the great French tragedienne declared.

The statement about the artistic standing of Charlot was vigorously attacked by Madame Sarah's French secretary and English companion, both uniting in declaring that Charlot was but a clown.

This brought Madame Sarah's temper into a blast of genuine fury. "A clown, only a clown, you say, and cannot a clown be both sad and gay? What about Pagliacci, Punchinello, and the dolls in the Guignol theaters? Their art is to make people cry as well as smile. Maurice says Charlot is a great artist, and my son is hard to please. I shall see for myself when I get to America."

During this discussion the woman rose half-way from her seat. Her eyes blazed, she ran her fingers through her hair, and it looked as if each hair was a shining blade and on edge, her voice rose and fell as the piston rod on an engine, and the words were hurled from her lips with the speed of a Lewis gun.

It was Bernhardt ablaze, with all the mental vigor, all the spiritual force, all her resources in speech, in expression and in gesture working together again in complete harmony and overwhelming passion. She was interested in the subject. That was enough. It was worth an argument, and it made no difference whether the topic was the German espionage system, the playing of a new character, or Charlot, with his funny feet.

Madame Sarah celebrated her last birthday in America, Oct. 23, when she was seventy-three years of age. Her house in Boulevard Perere is filled with costly and unique art treasures, and the grand salon is separated from the reception room by an iron gate, that makes it almost assume the character of a crypt. In its depths, the great woman spends an hour of her busy day, learning English, so she can appear in one of the playlets using that language for the first time in her career, although her secretary now informs the interviewer, that he must speak French, as Madame does not speak one word of English, "*pas un mot.*"

On her return Madame Sarah is to take a trip to Rheims, in order to film one scene before the famous statute of Jeanne d'Arc in the Market Square. She will be convoyed by a military escort, and is one of the few women in France who has been to the front by special permission of "Pere Joffre." She played in the trenches for the soldiers as her tribute to their gallantry and courage.

Her name now in France means more than merely that of their greatest dramatic genius. It stands for the indomitable spirit of a people that cannot be crushed, and that came through its ordeal by fire with a strength born of the blows struck on her, like pure gold hardens under the hammer.

A woman like that has no price. This is the answer she gave a syndicate of German managers when they asked her some years ago for her terms for a tour of Germany. "Give back Alsace-Lorraine."

(c) *Aime Dupont, N. Y.*
JULIA ARTHUR,
Whose First Production Is Complete.

JOHN DREW AS MAJOR PENDENNIS.
In Langdon Mitchell's Version of Thackeray Novel.

White, N. Y.

Alexandra Carlisle, who will be featured in a new Henry W. Savage comedy, was last seen here with E. H. Sothern in "If I Were King." Miss Carlisle made her first appearance in 1903 on the English stage. She became leading woman for Nat Goodwin playing in "A Gilded Fool" and "An American Citizen." She appeared with Beerbohm Tree's revival of "The Merchant of Venice" as Portia. She first played in this country at the Garrick Theater in 1908.

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WHEN THE PLAY ISN'T THE THING

SOMEWHERE in Shakespeare is the phrase, "The play's the thing." It ought to be, and in many instances it is. Maybe it was truer in the days of Shakespeare than it is now.

In a criticism of a play now running in London, a play which has been seen in most of the theaters of this country, the writer says, "The plot has little to do with the success of the play."

Of course, if a play is outraged by an incompetent cast the plot is of no consequence. And if the production is crammed with glittering accessories and tricks which are legitimate only in burlesque and vaudeville, and if these catch the eye of the audience, then it makes no difference about the plot, and the play is not "the thing."

But in the worn and wasted parlance of a day that's fled, "ain't it awful?"

NUDGE FOR PRESS AGENTS

IF YOU have tears to get rid of, lachrymose for the press agent who has no operatic star to exploit. "Keeping alive" an actor is like trucking anthracite to the tropics. Even if Fritzi Scheff flares up, it is wrinkled and decrepit —out of date. Other actresses have flared long ago. He is an adolescent city editor in the first week of an expectant salary, who allows the press agent to be admitted if the press agent has only the tale of the theft of a brooch.

But the press man in the pay of an operatic star is like an eating house on Broadway—always open. He receives the hand of joy. He gets the hello box of the daily newspaper whenever he jingles the bell. He carries loadstones in his pocket, and wherever he goes he draws reportorial talent, and whenever he utters words they are assembled and hued up and put in the copy-box of the daily, regardless. Even the proof-reader is not presumed to mark out a "w. f." In the rackety-packety lingo of Panhandlehurst, "she goes as she lays."

But, on the other hand—we had nearly typed "per contra"—if Sir Herbert Tree throws a soup spoon at a waiter, or George Arliss loses his collar-button in a plate of hash, or E. H. Sothern bumps into a wooden Indian and bows an apology, the press agent representing either star mentioned who brings in the episode is hurtled into a vat of boiling oil.

But if in some far away atmosphere laden with Italian perfume and garnished with spaghetti, a great tenor takes his gun and shoots off the heads of chanticleer or a blue hen, for crowing or cackling at early morn, thereby disturbing the matutinal slumber of the tenor—great story—display head—top col. And the additional information is run in that the rooster shooter wears a cerulean outfit, has blue socks, a sky-tinted top-coat, and has in his absence from the land of Freedom coaxed out a mustache—"them's the goods."

Mr. Press Agent, if you want to break in don't fragment your brains knocking out words about mere actors. Hitch your type-machine to an operatic star.

IS THERE ANYTHING IN A NAME

A SYMPOSIUM by publishers filled nearly a whole page of a Sunday newspaper in this city on the titles of books. The question was, Does the title of a book have any connection with the story, or how far does the title of a book go in making it a best seller? Naturally, the writers in the symposium do not agee. The views suggest a query to playwrights and producers —What connection is there between the title of the average play and the play? Now and then there is a play the name of which is a sort of index or sign-board to what the play is about. Anybody who never saw "Uncle Tom's Cabin" could guess the theme. And there are many plays of which the same can be said.

Then there are others. Their name is Legion. Some of these are before the New York public as we write. The titles of these have about as much relevancy to the play as a man's name has to his traits. The fault may be with the playwright or with the producer, who takes it upon himself to change the title, or both. There is a school of playwrights as there is a collection of producers who delight in mysticism. They are fond of puzzling the public with titles, and if they fail in this, they make up for it by writing or producing something which makes a playgoer leave the house wondering what it was he saw. Primarily, the playwright has the same reason for naming his play that a parent has for naming a child. A good play may have a meaningless title, and vice versa. If publishers are interested in what a book should be called, why should we not have a symposium of playwrights and producers on how to name a play —and why?

HEARD ON THE RIALTO

Kelsey Allen, almost if not quite the dean of first nighters, the man who believes that the face with a smile wins advertising for *Women's Wear*, suggests for the consideration of Henry Miller, a second company in "Come Out of the Kitchen," with Paul Henkel, of Keen's Chop House, as the star.

Richard Walton Tully's spectacular melodrama, "The Flame" may not establish any record for longevity in Broadway playhouses, but it has achieved distinction in another and unique direction. Three individuals associated with the production have had the proud honor of announcing a birth within the last two weeks. Mr. Tully, himself, was the first in the field with a daughter. Then James G. Peede, his general manager, not to be outdone, was conspicuously mentioned in the public prints as having also become the father of a girl, and last week came the announcement of the birth of a son to Mr. and Mrs. William Courtleigh. Mr. Courtleigh appears in one of the leading parts of the play. Without undue flippancy "The Flame" might be advertised as "the successor of 'The Birth of a Nation.'"

Very few vaudeville playlets have sufficient vitality to warrant revival twenty years after they were written, but this is what lends an extra interest to "Her Last Rehearsal" played at the Fifth Avenue Theater last week. A double decade ago Willard Holcomb, then theatrical reporter on the Washington *Post*, wrote a curtain-raiser depicting the humors of a rehearsal of the parting scene from "Romeo and Juliet," with an ambitious amateur in the latter role. It was the first of the so-called "bare stage" sketches, and this peculiarity caused its refusal by several managers who did not believe in showing "scenes behind the scenes." William Boag, now stage-manager with David Warfield in "The Music Master," was the first to produce the sketch at a benefit in Washington, and it scored such an emphatic success that it was presented for several weeks at the National Theater, with Charles Mackay as Romeo, Mary Sanders as Juliet, and Mr. Boag in his original role of the Stage Director.

One could not pick up the "magazine sections" of our Sunday newspapers a few years ago without encountering a lurid and fascinating tale of Rigo, the "Gypsy violinist." His supposedly-adventurous life in and about European capitals was followed almost microscopically. He was pictured as the charmer of Clara Ward and of other world-famous beauties. Enterprising reporters with an eye to space-rates wrote voluminously of the strange allurement that he had for women. He had but to stretch his magic bow across his violin and feminine adorers were at his feet.

Then the Sunday editors suddenly forgot the mad and dashing Rigo. They turned to intrepid aviators, to the decadent activities of some obscure king, to the dance mania, to the War. But while attempting to appease their public's taste for novelty they have neglected their news sense, for here, right in little old New York, is Rigo, the "Gypsy violinist." He is a feature of the cabaret at Little Hungary, in far-off Houston Street. And they say he is but little changed from the Rigo of Paris and Vienna and Petrograd.

But we'll leave it to Messrs. Pulitzer, Hearst, Ochs, Munsey and Bennett whether a Rigo wouldn't still make pretty fair "copy" for a Sunday feature.

Several years ago Ethel Barrymore starred in an English comedy called "Sunday." It was a bright and human little play, as we remember it, full of real characterization and the atmosphere of the West, and Miss Barrymore appeared in it with considerable success for a season.

Its authorship was credited to a certain Thomas Raceward, said, at first, to be a London journalist. Later it was announced by chroniclers, who made it their business to solve theatrical mysteries, that the play was really the work of a syndicate of English dramatists, who adopted the name of Thomas Raceward to hide their identities and to allow the comedy to win approval by its own merit rather than by any influence which their names might bring.

It now develops that "Sunday" was written by Horace Hodges and T. Wygney Percival, authors of the popular "Grumpy" and "The Little Lady in Blue," in which Frances Starr is now appearing in Middle Western cities. The secret leaked out in Washington during Miss Starr's recent engagement there. It seems that at the time they wrote "Sunday," Messrs. Hodges and Percival were comparatively obscure English actors, and to obtain more quickly a production of their play they evolved the happy plan of concealing their identities under the mysterious but potent personality of Thomas Raceward. The only regretable feature of the information, from the standpoint of the statistician, is that their mystery melodrama, "Grumpy," can no longer be claimed as another excellent example of a "first" play which was enormously successful.

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"OBJECT—MATRIMONY"

Comedy in Three Acts by Montague Glass and Jules Eckert Goodman; Produced by William A. Brady at the Cohan and Harris Theater, Oct. 25.

Mrs. Harris Sachs ..... Mathilde Cottrelly
Joseph Zwiebel ..... Jess Dandy
Clara Fein ..... Marjorie Wood
J. J. Lieboldt ..... Wright Kramer
Milton Sachs ..... Irving Cummings
Julius Lesengelt ..... Jules Jordan
Birdie Lesengelt ..... Dean Temple
Jake, office boy ..... William Dixon
First Salesman ..... Philip Dunning
Second Salesman ..... Philip Loeb
Third Salesman ..... Joseph Lothian
Louis Mintz ..... Leo Donnelly
Isaac N. Badler ..... Robert Robbins
Walter ..... Emil Hoch
Leader of Orchestra ..... Max Rossi
William Ryan ..... William J. Kane

The humorous aspects of the efficiency of Jewish merchants in driving a shrewd bargain were cleverly set forth in "Potash and Perlmutter," as the theater-going world knows full well; but tempering the study of the modern commercial Hebrew in Montague Glass's first renowned play, was a liberal portion of easily appreciated sentiment, revealing likable qualities in the principal characters. In his latest study of modern business as conducted by our most successful Semitic merchants, Mr. Glass, collaborating with Mr. Goodman, continues to be humorous, but fails to realize the appeal of the preceding play. "Object—Matrimony" draws many laughs, but in the main they are laughs born of cynicism.

There is little to admire in the attitude of either the Sachs or the Lesengelt families when it comes to arranging a marriage that will avert the failure of a shaky business. On the one hand, young Milton Sachs is persuaded by the woman with whom he is in love to consent to an engagement with the stout and unprepossessing daughter of Lieboldt, although he has no intention of marrying her, while on the other Lieboldt takes a most unfeeling attitude toward his ill-favored child. In a contest of Jewish wit such as is presented here, the audience does not much care which gets the better of it; in fact what sympathy the play arouses is likely to revert to the jilted bride, who awaits the coming of the groom, while her father bewails the expense of entertaining two hundred and fifty wedding guests. It is certainly a play of the almighty dollar triumphant.

From the rise of the curtain on the argument of Mrs. Sachs and Zwiebel over Milton's method of conducting his business, the action is rapid and the dialogue, modeled after English as it is spoken by some hundred thousand New Yorkers, is bright. Presently Milton's bookkeeper, also his sweetheart, appears, and failing to raise the money needed to tide over a period of depression, she strongly favors an engagement between the young merchant and the daughter of a wealthy banker, never intending that the marriage shall transpire. Right here is a piece of calculated deception that mitigates against sympathy for the young woman, despite her admirable resourcefulness in adversity.

The second act goes to show how business prospers when news of Milton's being backed by a wealthy father-in-law becomes current, and the third, on the night of the wedding that never takes place, brings the complete discomfiture of the cold-blooded banker, who is glad to auction off the expensive wedding feast.

Jess Dandy's portrayal of Joseph Zwiebel is decidedly humorous and true enough to life, whereas Jules Jordan is entirely successful in maintaining the same spirit in his playing of Lesengelt. Mathilde Cottrelly and Marjorie Wood are other valuable members of the cast.

"GO TO IT"

Musical Comedy in Two Scenes by John L. Golden, John E. Hazzard and Anne Caldwell, founded on Hoyt's "A Milk White Flag." Produced by Comstock-Elliott at the Princess Theater Oct. 24.

The Colonel ..... Charles Judels
The Captain ..... Wellington Cross
The Private ..... Percival Knight
The Bandmaster ..... Will Archie
The Lieutenant ..... Tyler Brooke
Piggott Luce ..... Will Deming
Mr. Graves ..... Dan Marble
Mrs. Piggott Luce ..... Emma Janvier
Lucy ..... Lois Josephine
Vera Cortney ..... Ethel Pettit
Grape Juice ..... Helen Bond

Confessedly boasting as an ancestor the venerable "Milk White Flag" of Charles Hoyt, and the song receiving the most applause being interpolated, originality can scarcely be claimed for "Go To It" with which the Princess Theater opened its musical season Oct. 24. This one number, "There's Something About You Dear, that Appeals to Me," with its lilting refrain, received many encores, being particularly well rendered by Percival Knight and Helen Bond. There is a reminiscent quality in the melodies of some of the other song numbers, but one, at least—"Come Along Little Girls"—seems to be quite new and refreshing. Mr. Knight receives additional approval for his rendition of "Little by Little" in a style that is all his own.

"Go To It" is particularly fortunate in the possession of Mr. Knight, Miss Bond and Emma Janvier—the second being a naive little ingenue with an infantile manner. These three virtually carry the show on their collective shoulders. Everyone works conscientiously, however. Charles Judels has discovered a new "French" accent, which might be termed "Ally," since at least three nationalities are mixed up in it. At first it seemed to be German, but this idea was dissipated by his Napoleonic forelock. Ethel Pettit is somewhat affected but has an engaging personality. Lois Josephine is a delightful dancer.

What there is of plot concerns the experiences of a man who feigned death to obtain his insurance and the adventures of rival stay-at-home military organizations. There seems really little need of referring to Hoyt's farce, since the resemblance thereto is scarcely more marked than in some productions where the authors are less courteous in giving credit where credit is due.

"Go To It," candidly, is fairly pleasing musical entertainment with some witty dialogue. The lyrics are better than the music, generally speaking; the dancing than the singing and the burlesque than the straight comedy. The costuming of the small but select chorus, and of the principals, is smart and the two settings are novel and modern in tone and design. That is about all there is to it.

"SHOW OF WONDERS"

Entertainment in Two Acts and Fourteen Scenes, Staged by J. C. Huffman; Dialogue and Lyrics by Harold Atteridge; Music by Sigmund Romberg, Otto Motzan and Herman Timberg; Produced by J. J. Shubert at the Winter Garden, Oct. 26.

Members of the cast: Edmund Mulcahy, Marilynn Miller, Daisie Irving, Marie Lavarre, Eleanor Brown, George Baldwin, John T. Murray, Eugene Howard, Willie Howard, Dan Quinlan, Edmund Mulcahy, James Grant, Ernest Hare, Grace Fisher, Myrtle Victorine, Irene Zolar, George Monroe, Doris Lloyd, Tom Lewis, Sidney Phillips, J. H. Heath, James McIntyre, Otto Johnson, Peggy Eleanor, Sam White, Lew Clayton, Jimmy Fox.

The Winter Garden style of entertainment is so well standardized and so popular, it may be added, that there is no need of effecting essential changes in its character as the seasons pass. Audiences know pretty well what to expect when they go to the Winter Garden. Extravagant and fetching costumes on pretty girls, a few exotic stage effects, the runway, catchy tunes, jokes, occasionally so old that they are almost new, and comedians of tested worth—all these come with unfailing regularity and with little variation in quality.

But the "Show of Wonders," although it lacks a comedian of outstanding distinction, maintains an average above several of its predecessors owing to the combined efforts of such capable entertainers as the Howard brothers, George Monroe, Tom Lewis, McIntyre and Heath and Walter C. Kelly. It must be admitted that the humor, save for a few witty lines, is of an elementary order, but it keeps the audience in an agreeable mood and beyond that the writer of dialogue for a Winter Garden performance is not expected to go.

Of course there are tuneful song numbers, the dancing varies from pseudo classic models to the latest thing in eccentric steps and every now and again, the chorus girls—a very pleasing aggregation, by the way—are called upon to trip the length of the runway. Judging from the attitude of the first night audience the songs most likely to be popular are "Bring Your Kisses to Me," "Get a Girlie," the spirited finale of the first act, and "Girl on the Square," in which Sidney Phillips displays a promising talent for comedy interpretation.

With the exception of Marilynn Miller, who appears a little more charming than ever, the male element in the Winter Garden company—always excepting the chorus girls—is stronger than the female. McIntyre and Heath have no difficulty in making rather trite material amusing, whereas that old time favorite, "A Virginia Court Room," continues to be a popular vehicle for Walter C. Kelly. The production is richly staged and costumed.

"MAJOR PENDENNIS"

A Comedy in a Prologue and Three Acts, by Langdon Mitchell, from Thackeray's Novel. Staged by B. Iden Payne. Produced by John D. Williams, at the Criterion Theater, Oct. 26.

Major Arthur Pendennis ..... John Drew
Arthur Pendennis ..... Brandon Tynan
Mrs. Helen Pendennis ..... Edith Shayne
Morgan ..... John S. O'Brien
Laura Bell ..... Helen MacKellar
Lady Clavering ..... Alison Skipworth
Blanche Amory ..... Helen Menchen
Harry Foker ..... Walter Kingsford
Lady Rockminster ..... Alice Chapin
Fanny Bolton ..... Mary Worth
Captain Jack Costigan ..... Lester Lonergan
Emily Fotheringay ..... Jane Houston
George Warrington ..... Leonard Willey

We can imagine Langdon Mitchell upon drawing the important assignment of dramatizing "Major Pendennis" for the use of John Drew, declaring to his valet, "Alas, poor Mitchell! What merit shall be his if he gains further reputation as a skillful adapter and loses his conscience in the task? Either I must be true to myself or to Thackeray. If the former, I must make my play *dramatically* representative of Victorian snobbery and sentimentality, with an eye, of course to the traditional belief that John Drew never plays anybody but John Drew, or I must, like Thackeray, present 'Pendennis' as a series of character studies, with the emphasis laid upon the title role."

The valet, a diplomatic person, as all good and Philadelphia valets must be, undoubtedly replied:

"Take a little of each, sir, a little of each!"

For this is precisely that Mr. Mitchell has done. He has given us a play that, while wholly undramatic, reflects certain mental characteristics of the England of the late seventies, and allows certain figures of the novel to live parts of their small lives before us. At the same time the author appreciates the fact that John Drew is a great Drevian rather than a great character actor.

"Pendennis" as a novel is, of course, a great character study. As a play, it is true to its original form. What matters it, then if the new version lacks dramatic action and dramatic coherence? It is a consistently drawn character as presented by Mr. Drew, and one which helps to put substantiality to the theatrical fare thus far offered this season.

A dramatization is a thankless task at best, but we are of the opinion that Mr. Mitchell has done uncommonly well when it is considered that he was handicapped at the start by an actor who allows a character to be diffused in his personality rather than he in the character's personality. For stage purposes the author presents Major Pendennis as a guardian angel over the amours of his nephew, Arthur. "Be sure you're a Pendennis, then go ahead," might have been his motto. And so we see the impassioned young hero, rescued in turn, by appeals to family pride and prejudice, from the Bohemian Fotheringay, the common Fanny Bolton and the insincere Blanche Amory, and settled safely at last in the arms of the warm-hearted Laura.

Mr. Drew gives us an interesting Major—a Major, spirited, cynical, generous, proud, military and versed in all manner of social intrigue, but a Major who is never sufficiently snobbish and fussy and sentimental. Brandon Tynan was an ardent Arthur, though he, too, failed to realize the Thackerayan qualities of egotism and irresistibility. Leonard Wiley made considerable of the small part of Warrington. Alison Skipworth gave a conventional but excellent performance of the vulgar Lady Clavering.

Howard Kyle, who is playing in matinees of "The Yellow Jacket" at the Cort, will be recalled by many who attended last April's performances of "Caliban" in the City College Stadium. He was one of the few actors whose voice proved powerful enough to be heard in the rear seats. Those performances of Prospero marked Mr. Kyle's latest New York appearance.

GLADYS GILBERT.

The first meeting of the New York Theater Club, at the Hotel Astor recently, marked the debut of Gladys Gilbert as a young Shakespearean actress, and the large audience assembled predicted a brilliant future for her. She presented the balcony scene from "Romeo and Juliet" with so much charm, poetic comedy, and clear enunciation that an encore was demanded. Miss Gilbert responded by giving the "Potion Scene," and now theatergoers are beginning to anticipate seeing this young student of the drama in a Broadway production.

Miss Gilbert is but seventeen years of age. She is a protege of Mildred Holland, and under her tutorship has mastered all the younger roles of the Bard of Avon plays, including Beatrice in "Much Ado About Nothing," Katherine in "Taming of the Shrew," Ophelia in "Hamlet," and Portia in "The Merchant of Venice," Desdemona, Rosalind, and others.

CLUB FOSTERS DRAMA

To encourage the production of one-act plays, the Green Room Club announces that it will give a number of private performances of such pieces this year, to which critics and managers will be invited. Only unusual playlets will be accepted. The club promises a single performance of each play, but gives no royalty. The author retains the entire rights to his property. Last season the club gave a number of Sunday night invitation performances of this character, which were quite successful. All communications should be addressed to chairman, entertainment committee, Green Room Club, 139 West Forty-seventh Street, New York city.

SIX PLAYS PRODUCED

Already six plays have been produced this season, or scheduled for production, by members of the Playwrights' Club. These are "Strings," by George M. Nelson and J. Van Velsor Smith; "Bonnie," by Mrs. Maravene Thompson; "The Beauty," by Rita Weiman; "The Awakening of Narradin," by Gustav Blum and Elias Lieberman; "The Right Little Girl," by Leonidas Westervelt (with Mrs. Charles A. Doremus), and "Amarilly," also by Mr. Westervelt.

"PIERROT" FOR LITTLE THEATRE

The coming of William Faversham to the Booth Theater Nov. 6, in Bernard Shaw's latest comedy "Getting Married," necessitates the transference of "Pierrot the Prodigal" to another playhouse. The run of the Parisian pantomime will therefore be continued at the Little Theater, beginning November 6th.

SECOND GERMAN MUSICAL COMEDY

The second German musical comedy in this city was launched at the Yorkville Theater, Oct. 24, under the name of "Die Tolle Dolly" ("The Mad Dolly"). "Der Liebesonkel" was the original name of the production. The libretto was by Pordes Mile and Herman Fredy, its score by Walter Kollo. Arthur Schoenstadt and Max Simon adapted the book for the American stage and melodies by several other composers were added. S. Rachmann has provided a good cast. Mizi Gizi has the title role and Rudi Rahe has that of the principal comedian. It was well received.

LOEW GETS YORK THEATER

The York Theater, on 116th Street, running through to 115th Street, between St. Nicholas and Seventh Avenues, covering a plot of six lots, built and owned by the Theater Realty Corporation, has been leased to Marcus Loew for a term of years. After extensive alterations the theater will be opened as one of the Loew chain of theaters.

PRODUCTIONS ON THE WAY

The full cast engaged by Oliver Morosco for Owen Davis's play, "Mile a Minute Kendall," which will be produced here on Nov. 13, is made up of Eva Le Gallienne, Donald Gallaher, Burr MacIntosh, Helen Lowell, John Flood, Beatrice Noyes, William Sampson, Alma Belwin, Olive Oliver, Frank Dekum, Jack Ellis, and Hobart Cavanaugh.

A Cohan and Harris farce, entitled "Captain Kidd, Jr.," by Rida Johnson Young, will be shown here soon. This production has been heard of before as "Buried Treasure." The new production will have an important addition to its cast in Edith Taliaferro. The rest of the players are Ernest Stallard, Charles Dow Clark, Adele Holland, Edward Snader, Otto Kruger, Zelda Sears, Charles Brown, Elmer Grandin, and Lincoln Plummer.

The Shuberts have accepted for immediate production a new comedy by Harry James Smith, entitled "Ladies Change." Rehearsals began this week under the direction of Frank McCormack. Marie Nordstrom has been engaged for the principal feminine role. Harry James Smith is the author of "Mrs. Bumpstead-Leigh," in which Mrs. Fiske appeared with success some years ago, and "Blackbirds," in which H. B. Warner and Laura Hope Crews played the leading parts.

William Faversham's production of George Bernard Shaw's "Getting Married" will be presented at the Booth Theater on Monday eve, Nov. 6. The complete cast for the comedy is as follows: Henrietta Crosman, Charles Cherry, Hilda Spong, Lumsden Hare, John Harwood, Virginia Fox Brooks, Arleen Hackett, Mrs. Edmund Gurney, George Fitzgerald, Hugh Dillman, Edwin Cushman, Herbert Belmore, and Mr. Faversham.

The opening of "The Century Girl" at the Century Theater has been postponed to Nov. 6, according to the latest announcement issued by Charles Dillingham and Florenz Ziegfeld, Jr. Vera Maxwell and Billie Allen have been added to an already imposing cast.

Mrs. John W. Alexander has designed the costumes for "The Birthday of the Infants," Oscar Wilde's story, which has been made into a play for Stuart Walker's Portmanteau Theater, to be presented by Maximilian Elser, Jr., and Russell Janney at the Thirty-ninth Street Theater for a series of special matinees, beginning Monday, Nov. 27. Costumes and scenery for the other thirteen plays in the Portmanteau repertoire are by Frank Zimmerer, Wilmot Heitland, and William Sheafe, Jr.

The opening date for Julia Arthur's new production, "Seremonda," is Nov. 11, at the Broadway Theater, Long Branch, where so many of the season's plays already on the boards inaugurated their season. "Seremonda" will remain on the road for at least two weeks before coming into New York, negotiations for a theater being still under way.

OPERA FOR PARK THEATER

Aborn Company Will Take Possession Nov. 20th—Plans for Long Season

Arrangements have been completed for a season of grand opera at popular prices, beginning Monday, Nov. 20, at the Park Theater, by the Aborn Grand Opera Company. The length of the engagement is indefinite, but Milton and Sargent Aborn expect their company to remain at the Park until April. They have been negotiating with managers of several different theaters in New York, but settled upon the Park, which is in the neighborhood in which they are best remembered because of their two seasons as managers of the Century Opera Company.

For the arrangement of their repertoire at the Park a uniquite plan is announced, giving each opera the number of performances its popularity demands. Such favorites as "The Jewels of the Madonna," "Aida," "The Tales of Hoffmann," "Lohengrin," "Il Trovatore," "Samson and Delilah," "Carmen," "Thais," "La Gioconda," "Pagliacci," "The Secret of Suzanne," "Madame Butterfly," and "La Boheme" will be given for a full week of eight successive performances each. Other weeks will be divided between two operas for four performances each, and some offerings will be given one, two, or three performances each. "Haensel and Gretel" will be presented at holiday and extra matinees.

INTERNATIONAL GETS HOUSE

The International Circuit will take over Oscar Hammerstein's Lexington Avenue Opera House Nov. 13. The bill will be changed weekly, the opening attraction being "Peg o' My Heart." Robert Campbell is in charge of the house.

GOODWIN AT PALACE

Headline Act Brings Impersonations of Famous Actors—Dorothy Jordan in Repertoire of Songs

Nat C. Goodwin is the headliner at the Palace this week, with impersonations of Irving, Jefferson, Mansfield, Salvini, Coquelin, and Tree. Dorothy Jordan, prima donna, sings a repertoire of songs. George White and Lucile Cavanagh, who played the Palace seven weeks last Summer, return with their new stock of dances. "America First" is the offering of Rolfe and Maddock. It is a musical tabloid in three scenes. Robert T. Haines is playing in a whimsical piece entitled "Enter—A Stranger," by Oliver White. Others on the bill are Aveling and Lloyd, the Conklin and Parks Trio, Phina and company, and Camilla's birds.

HEDWIG REICHER RECITALS

Hedwig Reicher, daughter of Emanuel Reicher, announces a series of four dramatic recitals. The first will be given at the Comedy Theater Nov. 10, under the patronage of Mrs. Emil Boas, Mrs. George Barr, Mrs. Henry Goldman, Mrs. Ben Ali Haggin, Mrs. Mary Knablauch, Mrs. Philip Lewisohn, Mr. and Mrs. Henry Morgenthau, Mr. and Mrs. Adolph Ochs, Mrs. Hugo Reisinger, and Mrs. William R. Shepherd.

One of the most interesting numbers on Miss Reicher's program will be "Bathsheba," a one-act drama by David Pinski. It is one of a group of Mr. Pinski's one-act plays translated from the Yiddish, all of which deal with the love affairs of King David. Miss Reicher will also give "The Witch Song," a poem by Ernst von Wildenbruch, translated from the German, with special music by Max Schillings. The rest of the program will be made up of selections from classic and modern poetry in both German and English.

White, N. Y.

REGINALD BARLOW AND EMMA DUNN,
In "Old Lady 31," at Thirty-ninth Street Theater.

White, N. Y.

IN "GO TO IT."
Lois Josephine and Wellington Cross.

YORSKA OUTLINES PLANS

The Development of Young American Actors Will Be Conducted Along Approved Lines

Madame Yorska, co-founder of the French Drama Society, now the Theater Francais, suggests, in the following letter to THE MIRROR, the ideals behind her school of acting, to be conducted after the methods of stage coaching of Sarah Bernhardt:

"My real plans are to arrange to form my own company, and if my methods find a sympathetic response from young American actors, I hope to have laid the first stone of an institution where American talent can find the education necessary to every great talent.

"Realizing that life must be lived quickly in this feverish country, I have arranged the weekly schedule so as to make the students gather in the eight months' course what the conservatoire in Paris takes three years to impart before allowing pupils to compete for a "first prize." I wish them to carry on their study of the technique of the speaking voice, of poise and gesture, movement and repose simultaneously with the more inspired qualities of our art, such as emotion, enthusiasm, sincerity.

"In France, and in every European country, for the matter of that, actors are taught to drill their enunciations and exercise their voices just as a pianist does his hands, a dancer her limbs. More than one big scene in dramas of the day fails because actors come upon the stage in a tragic moment and speak in a shrill, high-pitched voice. In an instant the spell is gone.

"The variety of the plays which I have selected, and which my students will study each week, is such that the pupil will be able to drift easily from one genre to another, from the tragic play to the comedy of manners—from realistic drama to lyrical prose.

"I wish to say that what happened when I founded the French Drama Society three years ago is occurring again. I am already receiving splendid letters of encouragement from Americans of social, as well as professional prominence. Among those from whom I have received an encouraging word are George C. Tyler, Mr. and Mrs. Hackett, David Belasco, Rene Lewisohn, Otto Kahn, John D. Williams, Grace Filkins, Josephine Victor, Mrs. R. Le Gallienne, Joseph B. Bickerton, Baldwin Stone, Zoe Akins.

"Let me add a word further as to my plans. I intend to give a series of special matinees during the Winter, at which the results of the work will, I hope, be abundantly evident."

RUSSIAN BALLET ON TOUR

The Russian Ballet gave its two final performances Oct. 28 at the Manhattan Opera House. On Oct. 30 the entire organization started on a seventeen weeks' tour of the country, going to the Pacific Coast and returning by way of the Northwest and Canada.

TRY BOOKING AGENT CASE

J. J. Murdock and Maurice Goodman Subpoenaed in Action of Oliver vs. Fitzgerald

The case of James Oliver, vaudeville actor and producer, against Harry Fitzgerald, a booking agent, for alleged extortion and operating an agency without a license, will be tried Nov. 1 before Magistrate Dubel in the West Side Police Court. Attorney James A. Timony, representing the complainant, has summoned as witnesses J. J. Murdock, of the United Booking Offices, and Attorney Maurice Goodman, the head of the Vaudeville Collection Agency. They will be asked to testify how the commissions paid by vaudeville actors to agents for booking acts are split and how the money is collected out of the actor's salary by the Vaudeville Collection Agency.

In the Oliver case, it is alleged that five per cent. commission was paid to the United Booking Offices, two and one-half per cent. to the Vaudeville Collection Agency, and five per cent. to the agent. The law states that but five per cent. commission in all may be charged.

"We shall carry the case to the highest court in the land," said Attorney Timony yesterday, "if necessary to establish our contention that the money paid to the United Booking Offices by agents for booking vaudeville acts as a share of the commission received by the agents for obtaining these bookings was illegally paid and must in law be returntd to the actor."

If the case is won in the lower court and the decision sustained in the higher courts, the Vaudeville Collection Agency will have to refund to vaudeville actors commisalons that amount, it is estimated, to over $6,000,000, which have been paid for booking acts.

"THE VOICE WITHIN"

Tryout of a 3-Act Drama, by a California Literary Editor, at San Jose

SAN JOSE, CAL. (*Special*).—"The Voice Within," a new drama by Herbert Bashford, literary editor of the San Francisco *Bulletin*, former editorial writer of the *Saturday Evening Post* and author of "The Woman He Married," was produced at the Victory Theater Oct. 9-16, with Virginia Brissac and Anthony Smythe in the leading roles. John Griffith Wray, director. The piece was staged primarily at Ye Liberty Theater, Oakland, but has been completely reconstructed, so that the San Jose engagement was in reality its premiere.

The plot concerns Tom McWade, a bribetaking supervisor, and his wife, Helen, a very conscientious woman, a member of the Anti-Divorce League and active in church circles. Virginia Brissac gave a superb performance of Helen McWade and Anthony Smythe as Tom McWade was lifelike and believable in the trying role. Forrest Seabury as the Rev. John Foster was splendidly cast, while Jay Hanna as Henry Waring, Genevieve Lee as Maggie Burns, Frank Cooley as "Mex" Murphy, a detective, and Ruth Saville as Ann, the housemaid, gave excellent values to their parts, thus assisting to the atmosphere of reality that marked "The Voice Within," one of the best staged and best played productions presented in San Jose in many months. The drama is in three acts and one set—the living room of a California bungalow—does for the entire action, which is designed to cover a period of eighteen consecutive hours. Crowded houses and appreciative audiences greeted the production.

FRANCES ROBINSON.

"PRINCESS PAT" TOUR

John Cort will send "The Princess Pat" on its first tour to the Pacific Coast following its present run at the Garrick Theater, Chicago. Milwaukee, St. Paul, Minneapolis, Indianapolis, St. Louis and Omaha will be given the first hearing of the Henry Blossom-Victor Herbert production and then the long journey to Denver, Salt Lake City, San Francisco, Los Angeles, Oakland, Portland, Seattle and intermediate towns of importance will be played. Blanche Duffield is now singing the title role, having succeeded Vineta Fitzhugh.

CHESTER COMEDY PREMIERE

The opening performance of "Business Before Pleasure," a satirical farce by Mr. and Mrs. George Randolph Chester, was given Oct. 24 at the Poli Theater, Meriden, Conn. It contains many laughable situations. H. H. Frazee produces the play and William Collier is the stage director. The cast consists of Fritz Williams, Kathleen Clifford, Grant Mitchell, George Parsons, Mercelia Esmonde, Edna Baker, Jay Wilson, Charles Prince, Frank McGlynn, Claude Brooke, Sam Colt, James H. Manning and Horace James.

"VERY GOOD, EDDIE" IN BRONX

"Very Good, Eddie," was moved to the Bronx Opera House for the week of Oct. 23 and scored tremendously. Arthur Aylesworth was even more successful than in "Over Night." In fact, the supporting company is unusually capable. Ada Lewis, Georgie Mack, Helen Raymond, Mignon McGibeny, James Lounsbery, Earl Benham, Laura Hamilton, and John Willard being particularly able. The very good looking chorus disporting in most attractive costumes was a pleasing feature.

IDA C. MALCOMSON.

Josephine Victor has secured the rights to "The Red Robe," by Brieux, for an early production in this country. The author declares this to be his strongest play.

"COME OUT OF THE KITCHEN," AT COHAN THEATER.
Robert Ames, Barbara Milton, Charles Trowbridge, and Ruth Chatterton.

NEW CRITIC ON "AMERICAN"

Thomas Vivian has been appointed dramatic critic of the New York *American*. He has been a member of the *American* staff for several years, mainly in the capacity of cable editor. Mr. Vivian succeeds Charles H. Meltzer, who resigned early in September to engage in publicity work for David W. Griffith's motion picture enterprises.

Wesley Hamer and Victor Watson will continue as dramatic editors of the *American*.

TRADER LEAVES FROHMAN

George Henry Trader leaves the office of Charles Frohman, Inc., Nov. 4, to resume his former work as stage director. Mr. Trader has been with the Frohman organization for a number of years.

IRENE FRANKLIN A STAR

Irene Franklin made her debut as a star under the management of Frederic McKay at the Apollo Theater, Atlantic City, Oct. 30. The comedienne appeared in a comedy with songs written by Maria Thompson Davies. There were various musical numbers written by Miss Franklin and composed by Burton Green.

WANTS BETTER PLAYS

An extensive Winter campaign has been inaugurated by the Drama League in the interest of better plays and a better understanding of the theater. At the first meeting, held Oct. 31 at the Belasco Theater, Charles Dauville Coburn, Clayton Hamilton, and Madame Yvette Guilbert were speakers. Lecture courses have been established by the league for other cities.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"COME OUT OF THE KITCHEN"—SUN: The admirable quality of "Come Out of the Kitchen," combined with the acting, served to make the evening one of the most delightful of the year.

WORLD: As a morsel of theatrical confectionery, "Come Out of the Kitchen" belongs to the family group, which includes "Daddy Long-Legs," "The Cinderella Man," and "Pollyanna."

TIMES: It provides an altogether agreeable evening. Ruth Chatterton was never more winsome.

POST: A very pleasant and wholesome, if altogether artificial and conventional, light comedy is "Come Out of the Kitchen."

"SO LONG LETTY"—MAIL: But—withal—the piece is diverting, indeed, possessing more laughs than five average musical comedies. This is due to the fact that "So Long Letty" has a story. And Oliver Morosco has selected a fresh, energetic and able cast.

POST: "So Long Letty" is as stupid as it is tuneless.

SUN: The stimulating effect of the pulmotor on the piece last night was not only successful in reviving the farce, but the rejuvenation became quite lively under the ozonelike influence of the bright music with which "So Long Letty" is tingling.

"GO TO IT"—TIMES: It has more than its fair share of catchy music. But the book is deadly dull.

SUN: Whatever may be made of "Go To It" in the future, there was only the mildest entertainment to be had from its representation last night.

MAIL: Aside from this indefensible mutilation of an old comedy ("A Milk White Flag," by Charles Hoyt) that, with whatever faults it may have been cursed, was never stupid, "Go To It" fits very well into the curious niche the Princess management appears to have carved out for its creations.

"OBJECT—MATRIMONY"—TIMES: "Object—Matrimony," is an occasionally hilarious and frequently distasteful farce. It has some of the fun and none of the charm of the "Potash and Perlmutter" plays which have made hosts of friends on both sides of the Atlantic.

TRIBUNE: The new play has almost as much humor as the ones about "Potash and Perlmutter," but it lacks the mellow quality which did so much to round out those studies of Jewish character.

MAIL: The plot may be thin, but the characterization is excellent. The love story that holds it together is too abruptly started to arouse the needed interest, but the idea is fine. The elements of suspense are negligible, but the jokes at the Jewish merchant's expense are hilarious.

"MAJOR PENDENNIS"—TIMES: There is much that is witty, appreciative, and uncommonly felicitous, but this is merely the adornment of a play that is quite undramatic and utterly lacking in focus and coherence.

WORLD: A somewhat slow moving, diffuse play, likely to be perplexing to those who have forgotten their Thackeray, but always interesting for its sketches of character, and also always claiming respect, if not great interest.

SUN: The stage version of "Major Pendennis" proved to be a most delightful transfer of Thackeray's novel to another medium. There was, of course, a tower of strength in John Drew's performance of the worldly wise and kindly major. His finished art was never more convincingly displayed.

HERALD: Between the late William Makepeace Thackeray and the Messrs. John Drew, actor good and true; Langdon Mitchell, playwright; a cast of sterling brilliance selected by John D. Williams, producer, and B. Iden Payne, who staged it, they gave a great little play, "Major Pendennis," last night at the Criterion Theater.

TRIBUNE: "Major Pendennis" is not much of a play, but it is interesting as visualized fiction. Then, too, the work of Drew is well worth while.

"THE SHOW OF WONDERS"—WORLD: It is a sparkling, amusing and beautiful entertainment, far superior to anything seen at this theater in the last two seasons.

TIMES: All in all, it is an amusing show, staged in the lavish manner associated with this playhouse and much more artistically presented than usual. The appeal to the eye never falters, and, what is more gratifying, the entertainment is entirely free of indiscretions of taste.

SUN: The Winter Garden management has brought together for "The Show of Wonders" one of the most astonishing assemblies of comedians that the New York stage has known.

TRIBUNE: "The Show of Wonders" is a typical Winter Garden show.

EARLY SEASON IN PARIS

Typical French Farce Scores at the Palais Royal—Mme. Simone in Interesting Portrayal

PARIS, FRANCE (*Special*).—Only a farce could be the first novelty of the Parisian theatrical season in war time. "Madame et son Filleul" of M. Hennequin, Pierre Veber and de Grasse scored a pronounced success at the Palais Royal. It follows the classical style of farces. A soldier arrives on leave at the house of his "marraine" or "war godmother." He is mistaken for her husband, who is really a slacker and who in turn is forced to pretend to be the pollu. The ludicrous situations that follow are too complicated to describe at length. It is excellently played by Mme. Tempiey and the inimitable Lamy. Le Gallo is funny and Palan delightful. M. Strakesch, the impresario has bought the American rights.

Talking of "marraines," Sarah Bernhardt has discovered that one of her soldier godchildren for whom she has done much was a mere swindler who had never even been at the front!

The Odeon is giving Dumas' "Jeunesse des Mousquetaires," with Desjardins, Lareche, Gretillat and Mme P. Andral and will shortly produce "Crime and Punishment."

"The Sphinx" of Feuillet at the Porte Saint-Martin met with an unusual success at the first performance. Blanche, the daughter-in-law of a rugged old admiral is nicknamed the "Sphinx" because no one can guess what is in her heart and mind. She lures on all the men about her, but secretly loves de Savigny, the husband of her friend Berthe. Savigny is cold and strives to evade her advances until one evening when in a wood he meets her and tries to prevent her running away with Lord Astley. Berthe sees them embrace, but later when Blanche learns that Berthe has found them out, she poisons herself out of pity for her friend. Mme. Simone is extremely interesting as the siren, and Mme. Margel as the young wife, and Louis Gauthier and Kemm as de Savigny and Lord Astley are excellent.

Gémier is back and busy reading manuscripts for his new season at the Theater Antoine.

Mme Yvonne Lifraud, the charming little ingenue of the Comedie Francaise died suddenly Oct. 5. She had been at the Theater Francaise since 1907, when she made her debut and was a great favorite, playing exquisitely such plays as "L'Ecole des Femmes," "Il etait une Bergere," and Rostand's "Les Romanesques" etc. She had married Felix Gandara, the young actor a few years ago, and was so young. It is very sad.

TOM DE AROSARENA.

WILL NOT CLOSE

Because of the omission of three words in an advertisement of the Washington Square Players, the members of that organization were busy last week denying that all the members of the company were going on tour. The last weeks advertised refer to the present bill, which consists of "A Merry Death," "The Sugar House," "Lovers' Luck," and "Sisters of Susanna." The second regular bill of the subscription season, not yet announced, will be presented early in November.

Underwood and Underwood, N. Y.
CHARLES EDWIN HOWSON.

The name of Charles Edwin Howson, whose death was recorded in the last issue of THE MIRROR, will be added to the list of those who, in the prime of life, have sacrificed themselves for a cause. Mr. Howson was a member of a prominent theatrical family and himself an actor of repute, who first won favor with Proctor's New York stock company; then with the Southern and Marlowe company and later as Pietro in "The Climax." He proved his ability as a stage director and his versatility as a member of a stock company in Halifax with which he was connected at the time of his enlistment for service in Europe. Mr. Howson was killed at Eaucourt L'Abbey, France, Oct. 1.

FRANK WILSTACH'S BOOK

A Dictionary of "Similes" is Outcome of More Than Twenty Years' Work

For something more than twenty years, Frank Wilstach, purveyor of productive publicity, has been working on a scholarly volume which will be published on November 10 by Little, Brown and Co., under the title "A Dictionary of Similes."

From Castine, Maine, to El Paso, Texas, and from Eastern District, Brooklyn, to the farthest outlying one-night stands on the Pacific slope, fountain pens worried to death by Mr. Wilstach's literary activity in the compilation of this magnum opus, lie, in bleaching skeletons along the route of the De Wolfe-Hopper company, E. H. Sothern organization and other Shubert enterprises which Mr. Wilstach has piloted to success while addressing his higher activities to the masterpiece.

Mr. Wilstach's work in chasing the coy elusive simile to its lair has led him far afield in the literature of all ages and all continents. He has left no biblical figure of rhetoric unexamined in his quest and the ancient scripts of the Orient have yielded treasure trove of similes in common and constant use in the young

Moffett, Chicago.

FRANK WILSTACH,
Author of Dictionary of Similes.

Western world of to-day. The sagas of the Norseman, the works of the Icelandic skald, and the Celtic bard have contributed to this book whose genesis Mr. Wilstach narrates in a preface almost as extended and interesting as the exhaustive foreword to a play by Shaw.

It was in 1896 that Mr. Wilstach and John T. Burke, then editor of the Boston *Traveler*, and now night editor of the New York *Herald*, lamented the absence from reference libraries of a modern book of similes. To the lamenting Burke Mr. Wilstach confessed that for ten years he had kept a blank book in which he had jotted down apt comparisons as he heard or read them.

"Keep it up old man" advised the editor, and since one of the cardinal duties of a press agent is to follow editorial suggestion, Mr. Wilstach "kept it up" with a flame of enthusiasm that burned brightly along the dramatic trail for twenty years.

The first fruit of the Wilstach note book is dated thirty years back and this is its genesis: In Jackson, Michigan, during the Winter of 1886. James Whitcomb Riley and Bill Nye who were doing joint recitals over the Lyceum Circuit gave an entertainment in the "opry" house while their brother Hoosier (for Mr. Wilstach hails from Indiana and like George Ade, Booth Tarkington, Brand Whitlock, John M'Cutcheon and other immortals matriculated at Purdue University in Lafayette) was chopping copy on a local paper. After the "show" was concluded and the paper had gone to press Mr. Wilstach inquired of poet Riley what sort of a house he had. "It was as cold as an enthusiastic New England audience," replied the beloved verse maker.

Thirty years later, shortly before Mr. Riley's death, Mr. Wilstach, who can no more help verifying a simile that he can get on without breathing, asked the poet if the comparison were original; to his poignant disappointment Riley disclaimed all recollection of having employed the phrase.

Many early curiosities of literature are unearthed in the forthcoming book and the fact that synchronous cerebral, which Kipling declares existed "W'en Homer smote his blooming lyre," also annoyed writers in the days of Cervantes. The author of Don Quixote, the English John Heywood and a chap named Borde all simultaneously employed the simile: "Mad as a March hare," in 1616.

Among modern literature Russian works have contributed some of the most apt comparisons in Mr. Wilstach's book, Tchekoff, Dostoevsky, Tourgenef and of course Tolstoi figuring largely in the list with picturesque similes.

NOTES FROM HERE AND THERE

Madame Miriam Ardini, lyric soprano, formerly of the Italian and Boston opera companies, will give her first New York recital at the Cort Theater Nov. 5. Madame Ardini's program will be divided into French, German, and English songs.

Al Trahern was granted an absolute divorce from Rita Knight Trahern by Special Judge Henry L. Jost at Kansas City, Mo., Friday, Oct. 20. The Traherns were married May 6, 1915, at Sayville, Long Island, and separated in November of the same year. At the time of their marriage Al. Trahern was manager of the Trahern Stock company and Rita Knight was leading woman in his company.

Belle Gold, who was forced to retire from the stage two years ago, owing to a very severe illness, will return as star of a new farce—with music—not yet named, but which has been accepted. The piece will open around the holidays, and will tour the South and Middle West. Miss Gold was last seen in New York as the comedienne with Lew Fields in "The Hen-Pecks."

Friends of Maurice L. Raymond will be glad to know that he is at the Theater du Gymnase, Boulevard Bonne Nouvelle, in Paris, where he has been playing to packed houses nightly. Mr. Raymond has just completed his fifth tour of the world, and finds Paris, in war times, appreciative of the magic art.

Will Archie, the diminutive comedian now at the Princess Theater in "Go To It," has inherited $15,000 from his aunt, the late Mrs. Bella Hamilton, of Cambridge, Mass.

Lizzie Kelly (in private life Mrs. Elizabeth La Fontaine Kelly), whose name has been announced as one of the members of "The Century Girl" cast, will not, for domestic reasons, be able to appear at the premiere performance of the production at the Century Theater on Nov. 6. She will, however, assume the role for which she is now rehearsing a week or ten days later.

Eugene Walter is rewriting his play, "The Little Shepherd of Kingdom Come," and the new version will be put into rehearsal shortly.

Thomas Conkey, the comic opera baritone, who has been offered a concert tour, has decided not to enter that field for the present. Many managers who have heard Mr. Conkey sing in such light operas as "The Spring Maid," "Sweethearts," and "The Soul Kiss" have become interested in his work. It is not generally known that Mr. Conkey spent several seasons in grand opera with the Joseph H. Sheeban Grand Opera company.

The Theater Assembly, Mrs. J. Christopher Marks, president, will hold its first Study Day of the season, Friday afternoon, Nov. 3, at the Hotel Astor. The play for discussion will be "The Intruder," under the leadership of Mrs. Albert Leon Page.

"Tommy's Bit," a one-act comedy by Lance Corporal Le Roy Clemens of the Canadian volunteers, was shown as a curtain-raiser to "Hobson's Choice" at the Princess Theater, Montreal, Canada, last week. The cast consists of A. P. Kaye, Jane Ross, May Seton, and Le Roy Clemens.

The Philharmonic Society of New York, with its conductor, Josef Stransky, has started on the first of its annual tours, beginning with a performance in Wilkes-Barre, Pa., on Monday evening, Oct. 30. Only Eastern cities will be visited on this trip, so that the orchestra may return to New York in time for its second pair of concerts, at which Mischa Elman will be the soloist. These performances will take place on Thursday evening and Friday afternoon, Nov. 9 and 10.

"Les Deux Gloires," a new one-act play by Pierre Wolff, was added to the program at the Garrick Theater last week. Like "Le Poilu" it portrays the lives of the soldiers fighting at the front.

Robert MacQuinn has been engaged by the Shuberts to design the stage settings for "Strike the Lyre," the new musical comedy by Thomas Sydney, Harry B. Smith, and Jerome Kern. Mr. MacQuinn designed "At the Farm" and other settings for "Stop! Look! Listen!"

The interest in the opening of the Theater Français, Nov. 11, is so great that the management has decided to give a full dress rehearsal the preceding night for the press. In three years the Theater Français has become an institution with a big waiting list.

Billie Long, leading woman with Harry Green in "The Cherry Tree" last season, is now with Emmett Corrigan in "The Van Loan Diamond" in the same capacity.

"The Maid to Order," a musical comedy under the management of E. H. Lester, is having a successful tour through Pennsylvania. It opened the season at Columbia, Pa., Oct. 18. The following are in the cast: Sallie Stembler, Harry Macdonough, Jr., Joe Gonyea, Jack MacLellan, John Lawler, Dorothy Douglass, Sydney Hamilton, the Russell Sisters, and a chorus. The original music of the piece was furnished by Theodore Stearns and Winfield De Long.

Ida Vernon celebrated her sixtieth anniversary on the stage at Maxine Elliott's Theater Oct. 30. William Hodge presented the venerable actress with seventy American Beauty roses.

The engagement of "Le Poilu" at the Garrick Theater came to an end Oct. 28, and on Monday night, Nov. 6, Lucien Bonheur will open his regular season with the Theatre Francais company, presenting "Catherine" as his first bill.

After a Summer on the Chautauqua Circuit, Louise Muldener is on the Redpath Lyceum Circuit duplicating the success she scored as the old Jewess in "The Melting Pot."

The Kelly Social Club of Boston intends to publish a collection of stories and songs of "Kelly, the Rolling Mill Man." They are anxious to get anecdotes about Kelly or pictures, and promise to give credit in their book to any one that contributes in this way.

John Frederick Bohmfalk, of this city, has written in collaboration with John Biggs, of Wilmington, Del., a play called "Safety First," which will be produced by the Princeton University Triangle Club. Booth Tarkington, founder of the club, will have a chance to see it, as the play will be presented in the course of a tour at Indianapolis during the Christmas holidays.

There will be an Election Day matinee of "La Boheme" by the Boston National Grand Opera Company on Nov. 7 at the Lexington Theater, Lexington Avenue and Fifty-first Street. In the cast will be Riccardo Martin, Maggie Teyte, Mabel Riegelman, Thomas Chalmers, and Virgilio Lazzari.

William Hodge, who is appearing in "Fixing Sister" at Maxine Elliott's Theater, has begun work upon a book to be published in the Spring. It will be entitled "Yankee Personality and Its Relation to the Stage."

As a part of an extensive campaign to secure the designation and insure the recogniton of the year 1917 as the year of the American drama the Drama League of America has opened a bookshop of American plays and players at its headquarters at 7 East Forty-second Street.

THE BROADWAY TIME TABLE

FOR WEEK ENDING NOVEBER 4th

Theatre	*Play*	*Date of Production*	*Number of Performances*
Astor	His Majesty Bunker Bean	Oct. 2	41
Belasco	Seven Chances	Aug. 8	104
Booth	Pierrot the Prodigal	Sept. 6	70
C. & H.	Object—Matrimony	Oct. 25	13
Casino	Flora Bella	Sept. 11	65
Cohan	Come Out of the Kitchen	Oct. 23	16
Comedy	Washington Square Players	Aug. 30	78
Cort	Upstairs and Down	Sept. 25	49
Criterion	Major Pendennis	Oct. 26	12
Eltinge	Cheating Cheaters	Aug. 9	102
Empire	The Bankers	Oct. 30	8
48th Street	Rich Man, Poor Man	Oct. 5	36
44th Street	The Flame	Sept. 4	73
Fulton	Arms and the Girl	Sept. 27	46
Gaiety	Turn to the Right	Aug. 17	93
Globe	Betty	Oct. 3	40
Harris	Under Sentence	Oct. 3	40
Hippodrome	The Big Show	Aug. 31	117
Hudson	Pollyana	Sept. 18	57
Knickerbocker	The Music Master (rev.)	Oct. 10	32
Little	Hush!	Oct. 3	39
Longacre	Nothing But the Truth	Sept. 14	60
Lyceum	Back Fire	Oct. 2	41
Maxine Elliott	Fixing Sister	Oct. 4	39
New Amsterdam	Miss Springtime	Sept. 25	48
Playhouse	The Man Who Came Back	Sept. 2	74
Princess	Go To It	Oct. 24	15
Punch and Judy	Treasure Island	Oct. 21	17
Republic	Good Gracious Annabel	Oct. 31	7
Shubert	So Long Letty	Oct. 23	16
39th Street	Old Lady 31	Oct. 30	8
Winter Garden	Show of Wonders	Oct. 26	13

ACTORS' EQUITY ASS'N

Meeting at Hotel Astor, Nov. 3rd — Judge Seabury and Other Speakers

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, Oct. 24, 1916, the following members were present: Francis Wilson, presiding; Messrs. Christie, Cope, Crane, De Cordoba, Ellis, Gilmore, Hull, Kyle, McRae, Mawson, O'Neill, Stevenson, and Westley.

New members elected: Jane Carleton, Ethel Dane, Arthur Griffin, Lillian Herne, Edna Hibbard, Robert Hill, Sager Midgley, Helen Bell Tavernier.

Another special public meeting will be held by the Association on Nov. 3, at 8.00 P.M., in the main ballroom of the Hotel Astor. Judge Samuel Seabury, the Democratic candidate for Governor of New York, will speak, and probably the Hon. William Calder, the Republican candidate for U. S. Senator from New York. An important feature of the meeting will be an address by Hugh Frayne on unionism. Mr. Frayne is general organizer for the American Federation of Labor, and will answer any questions pertaining to his subject that his auditors may choose to ask.

In framing the A. E. A. contract, care was taken to mitigate or prevent the evil of dismissing without pecuniary compensation an actor who may have been placed under contract several months before the beginning of a season. For that purpose the contract provides that if it is signed "within thirty days of the time above agreed upon for the beginning of rehearsals, either party may terminate it at or before the end of the first week's rehearsals with or without cause." This means that the principle of the two weeks' notice must operate in engagements where an actor is tied up for a long period. A case of this kind is now in hand, the manager leaving the question to the A. E. A.'s decision.

"It was *understood* between us that—" etc.

This is the phrase that almost always proves to the legal department that the claimant who uses it has no case. When you rely upon an oral agreement the only evidence that counts with the court is: What you said, and What the manager said. Illusions have no place in the sifting of testimony.

In two instances, recently, the Association has had its attention called to the situation where two weeks' notice has been given by the management just before a two weeks' lay-off, the latter being permitted under the contract. This is clearly inequitable, and we mean to see whether it is not also illegal.

BY ORDER OF THE COUNCIL.

PLAYERS ENGAGED

Marguerite Tebeau, well known in stock circles, opened at Allentown, Pa., with Rose Stahl in "Our Mrs. McChesney," playing the role of Pearlie Shults.

Edith Day, who scored a success with Mitzi Hajos in "Pom-Pom," has been added to the cast of "Follow Me," the musical comedy from the German, in which Anna Held will appear.

The engagement of Harry Gribble for a prominent part in "The Masquerader," by John Hunter Booth, is announced by Richard Walton Tully, who is to make the production with Guy Bates Post.

Elizabeth Patterson is the most interesting engagement announced for the tour of the second company of The Washington Square Players, the popular permanent organization of New York now located at the Comedy Theater.

Phyllis Carrington has signed with the Shuberts to go with James T. Powers in "Somebody's Luggage."

Alexandra Carlisle has been engaged by Henry W. Savage for the leading role in the new comedy by Ernest Poole and Harriet Ford, which he will produce shortly.

Recent additions to the cast of "The Professor's Love Story," in which George Arliss will return shortly, are Ethel Dane, Violet Kemble Cooper, and R. Leigh Denny.

Mildred Richardson, who followed Belle Storey in "Chin-Chin" during its second season at the Globe, has been added to the cast of Anna Held's musical show, "Follow Me."

The cast of "Strike the Lyre," the new Thomas Sydney, Harry B. Smith, and Jerome Kern musical comedy, to be produced next month by the Messrs. Shubert, has been completed. It includes Vivian Wessell, Reine Davies, Peggy Wood, Lois Meredith, Doria Sykes, Helen Clarke, Louise Mink, Leone Morgan, Adele La Pierre, Clifton Webb, Thurston Hall, Scott Welsh, Richard Tabor, Frank Sylvester, Percy Ames, Lewis Foley, and Quentin Tod.

Genevieve Dolaro Belasco, who was with Mrs. Leslie Carter last season in her vaudeville version of "Zaza," has been engaged by Ernest Shuter for his forthcoming play, "Strings."

H. H. Frazee has engaged Helen Holmes as leading woman and Lorin Raker for the juvenile role in Otto Hauerbach's drama, "The Silent Witness," which comes to the Standard Theater for Election Week.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. **No questions answered by mail or telephone.**]

E. W., New York.—Welba Lestina was last in stock at Lynn, Mass.

READER.—Marie Doro is now at work, with the Lasky Company, in the title-role of the motion picture version of "Oliver Twist." We have no record showing Marguerite Clark's appearance in that part in pictures.

B. BROWN, Brooklyn.—The Lafayette Theater is located at 138th Street and Lenox Avenue, New York. Write direct to the managers of the Spooner, Elsmere, and Lafayette Stock companies for the roster of players.

A. K., Philadelphia.—You will find advance dates for "Her Soldier Boy" in the Dates Ahead list. (2) Clifton Crawford made his first appearance in America in vaudeville at Philadelphia. His first play in New York was "My Lady," at the Victoria Theater, Feb. 11, 1901. Later he appeared in "Foxy Grandpa," "Jewel of Asia," "Mother Goose," "The Three Twins," "My Best Girl," "The Quaker Girl," "The Peasant Girl," and in "The World of Pleasure."

INTERESTED READER.—"The Paper Chase" was given at Wallack's Theater, New York, on Nov. 25, 1912, with the following cast: Edgar Kent, Julian L'Estrange, Dallas Anderson, Geoffrey Stein, Charles Francis, Douglas Ross, Pedro de Cordoba, Henry Duggan, Alex F. Thompson, Frank L. Davis, Walter Cluxton, Douglas Bronston, Belle Starr, Pauline Frederick, Edith Cartwright, Madame Simone, Carmen Nesville, Amanda Lewis, Agnes Kemble, Mary Christian, and Maude Noel. (2) "The Firefly" was produced at the Lyric Theater, Dec. 2, 1912. Book and lyrics by Otto Hauerbach, and music by Rudolph Friml.

MISS BURT, Johnstown, Pa.—Dwight A. Meade has played leading parts with stock companies in Seattle, Louisville, Kansas City, and with the Willard Stock of Chicago; was King Love in "Everywoman," appeared in "The House of a Thousand Candles," and "The Squaw Man." He also was in motion pictures. At present he is touring in "The House of Glass. (2) Eugene Ormonde first attracted attention in support of Ada Rehan in "The Taming of the Shrew," "As You Like It," "The School for Scandal," etc. Since that time he has played with Mrs. Fiske, Mrs. Leslie Carter, Lillian Russell, Hilda Spong, Florence Roberts, Blanche Bates, and Margaret Anglin. He is also well known as a stock leading man.

THE MIRROR BOOK TABLE

"The Painted Scene, and Other Stories of the Theater," is the title of a series of stories which appeared in the *Saturday Evening Post*, *McClure's* and *Collier's*, by Henry Kitchell Webster. Indianapolis. The Bobbs-Merrill Company.

There are ten articles in the book, each having theatrical color. Several illustrations are imbedded. If you want to get ideas about the human experience of stage folks, you will find this volume worth while. The preface prepares the reader for the pleasure in store.

Three plays, "The Fiddler's House," "The Land" and "Thomas Muskerry" make up the volume, published by Little, Brown and Company, Boston. The plays are by Padraic Colum. They were conceived, so the author tells us, in the early days of the Irish National Theater for players who were the author's colleagues and his instructors. "The Land" touches upon a typical conflict between the individual and that which, in Ireland, has much authority, the family group. This conflict is shown again in "The Fiddler's House." The same conflict is worked out more tragically in the play of middle-class life, "Thomas Muskerry," which was produced in the Abbey Theater, Dublin, in 1910.

"Skinner's Dress Suit," by Henry Irving Dodge, published by Houghton Mifflin Company, is not a story of the stage, but is the kind of a story that has many stage possibilities in a plot of marked originality and human characterization. It first appeared in *The Saturday Evening Post*, the inspiration for so many of our recent plays. Mr. Dodge is considerable of a playwright himself, as well as a writer of fiction and special articles, and perhaps before many months have passed he will adapt "Skinner's Dress Suit" into a Broadway success.

DIED

John C. Livingstone, an actor who had been identified with the Wilkes stock company, died at Rhinelander, Wis., Oct. 12. He was in his thirty-fifth year. His wife, who was also a member of the Wilkes company and played under the name of Claire Sinclair, was hastening to his bedside from the West Coast when she received news of her husband's death. Mr. Livingstone had appeared in a number of New York productions.

Only an actress of the courage and originality of Sarah Bernhardt could have confessed frankly that she is going to appear in a new play written by her own granddaughter.—*New York Sun.*

NEW YORK THEATERS

EMPIRE B'way and 40th St. Evenings, 8.20. Matinees, Wed. and Sat. at 2.20.
CHARLES FROHMAN.....Manager
MR. CYRIL MAUDE
In the Modern Comedy,
'THE BASKER'
By CLIFFORD MILLS.
SPECIAL MATINEE ELECTION DAY

Cohan & Harris (Formerly Candler Theatre).
Evgs., 8.20; Mats., Wed. and Sat., 2.20.
William A. Brady presents a new play
Object Matrimony
By Montague Glass & Jules Eckert Goodman.

BELASCO Theatre, West 44th St., Evgs. at 8.30. Mats. Thurs. and Sat. at 2.20.
David Belasco presents
SEVEN CHANCES
Roi Cooper Megrue's Sparkling Comedy.
"SMARTEST PLAY OF THE SEASON"

GAIETY Evenings at 8.20; Matinees, Wednesday and Saturday at 2.20.
TURN TO THE RIGHT
By Winchell Smith and John E. Hazzard.

FULTON Bway & 46th St., Evgs., at 8.30. Matinees Wednesdays & Saturdays at 2.30.
ARMS AND THE GIRL

LYCEUM Theatre, 45th St., near Broadway. Evgs., 8.20. Mats., Wed. & Sat., 2.20.
Walter N. Lawrence presents
BACKFIRE
By Stuart Fox.

New Amsterdam Theatre, West 42d Street.
Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger's Unrivalled Musical Comedy Success
Miss Springtime
By Emmerich Kalman, Composer of "Sari."

HUDSON Theatre, West 44th St. Evenings, 8.20; Matinees Wednesday & Saturday.
POLLYANNA
The Play that Puts Joy into Living

KNICKERBOCKER Theatre, B'way & 38th St., Evs. 8.15. Matinees Wed. & Sat. 2.15
Klaw & Erlanger.....Lessees and Managers
DAVID BELASCO presents
DAVID WARFIELD
IN HIS WORLD RENOWNED SUCCESS
THE MUSIC MASTER

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NEWS OF STOCK PLAYS AND PLAYERS

STOCKS OF OTHER DAYS

Of stock companies of earlier times, John Ranken Towse, in his "Sixty Years of the Stage" (Funk and Wagnalls), writes:

"Chief among them was the company of the Haymarket Theater, under J. B. Buckstone, the recognized home of the higher comedy for many years; the Adelphi, largely devoted to melodrama under the management of Benjamin Webster, and Sadler's Wells, where the mantles of the illustrious Samuel Phelps had descended to Miss Marnott and others. Of lesser note were the companies headed by Sarah Lane at the huge Victoria Theater, in Hoxton—where fried fish was served in the boxes as a relish to dramatic art—and the Surrey Theater, under the direction of Creswick and Shepherd. These two were reckoned among the transpontine houses, and catered to enormous audiences of the poorest kind drawn from the working classes, small tradesfolk, mechanics, costers, and others. The entertainments in them naturally were, as a rule, of a popular kind, consisting of spectacles, screaming farces, sentimental domestic plays and highly colored melodramas, but the actors, especially the low comedians, were thoroughly capable, and Shakespearean tragedies and comedies and other standard pieces were not infrequently the principal dishes in a theatrical menu of great variety and abundance. In those days it was not uncommon to find a tragedy, a comedy, and a couple of farces upon the program, and the spectators sat with unflagging satisfaction through them all.

Actors had to work for their living then, many of them appearing in three or four widely contrasted parts in a single evening. Sometimes the cast was headed by a visiting player of the first rank—the beginning of the star system which has since been prodigiously and mischieviously developed—who was generally assured of satisfactory support. Unless I am mistaken, Macready himself acted at the Surrey; Phelps certainly did. . . . It was the stock system which produced accomplished players who helped to make Charles Kean's Princess Theater so memorable. . . . All the best subordinate performers owed their capacity to their long training in the 'stock,' either in London or in the old established provincial theaters."

PRINCESS PLAYERS, DES MOINES

DES MOINES, IA. (*Special*).—Elbert and Getchell's Princess Players gave a splendid performance of "The Trail of the Lonesome Pine" week of Oct. 22. Florence Rittenhouse was especially pleasing as June. Robert Hyman, as Jack Hale, gave his usual careful performance. Arthur Young, as Judd Oliver, gave by far one of the best interpretations he has given in his work at the Princess. Mrs. Priestly Morrison as Old Hon, Harry Hayden as Uncle Billy, William Forestelle as Dave Tolliver, Philip Sheffield as Berkely, Hammond Dailey as Heaton, Virginia Mann as Loretty Tolliver, are all good, and each deserve special mention. Elbert and Getchell, Director Morrison, and the scenic artist, Daniel Finch, deserve a great deal of praise for the elaborate production and settings and the care given all performances.

The Princess Players, in their first musical show of the season week of Oct. 15, scored a decided hit. Week of Oct. 29, "A Gentleman from Mississippi"; "Seven Days," Nov. 6. ADALYNE KAHN.

BROOKLYN'S PERMANENT STOCK

Manager Daniels Announces that Plans Are Now in a Formative State

From time to time, as has been printed in this department of the MIRROR, suggestions and efforts have been offered and made for the establishment in Brooklyn of a new and permanent stock company. The proposition seems now to be in a formative state.

Charles W. Daniels, president and general manager of the Grand Opera House, announces that there has been sufficient response to his invitation for an expression of public opinion regarding the establishment of a stock or repertoire theater in Brooklyn to warrant him proceeding with tentative plans, if the enthusiasm so far manifest continues. Pending the perfection of arrangements and the fixing of a date for subscriptions of $10 each for stock certificates bearing interest at six per cent or exchangeable for theater tickets through the season, Manager Daniels has selected a name for the company and has decided to begin public balloting for the members of the company. He says:

"The company, if our plans are supported by the public, will be known and called Brooklyn's Own Stock company, because it will be just that. The people of Brooklyn are to be given an opportunity to actually dictate the principal work of a theater; that is, they can select the company and perhaps christen the theater, decide the plays to be secured, and other privileges and rights."

"JERRY" IN ST. PAUL

ST. PAUL, MINN. (*Special*).—Elsie Esmond, in pink pajamas, was the alluring attraction at the Shubert, Oct. 22-28, when the Shubert Stock company presented "Jerry." Miss Esmond made the hit of her career, so far as St. Paul was concerned, in the title-role, and the Shubert management will do wisely to give her frequent opportunities to enact roles of a similar type. Her long experience as ingenue in stock on the Pacific Coast here manifested itself. John Warner gave a fine, polished performance of Montague Wade, and Cecil Lyndon was admirable as Peter Flagg. Leonora von Ottinger, whose work is marked by intelligence in every role she essays, gave an exceptionally finished portrayal of Joan Doubleday. Florence Coventry as Harriet Townsend, Kenneth Bradshaw as Briggs, and William Levis as Dr. Kirk, completed the cast, a short one happily, one in which it was not necessary to cast some glaringly incompetent actor to play some "bit," so he could mar the performance as a whole. The artist who painted Aunt Joan's portrait should be mentioned, but the program unfortunately did not give his name. "The Charity Ball," Oct. 29-Nov. 4. "Excuse Me," Nov. 5-11. JOSEPH J. PFISTER.

"KICK IN" AT PITTSBURGH

PITTSBURGH (*Special*).—Manager McTighe, of the Empire, offered the Marguerite Bryant Players in "Kick In" week of Oct. 30. Marguerite Bryant was cast to advantage as Molly, and Ralph Sprague as the ex-convict added new laurels to his reputation as leading man. Mrs. Ed. McHugh was happily cast as the Irish woman, while Katherine McHugh had the role of her daughter. W. J. Florence made a truly "mean" detective. Charles Kramer had the role of Jack Diggs and Matt McHugh that of the deputy commissioner. "Down on the Farm," Oct. 30-Nov. 4.
D. JAY FACKINER.

"THE LURE" AT OAK PARK, ILL.

OAK PARK, ILL. (*Special*).—"The Lure" and "Too Many Cooks," by the Otis Oliver Players, at the Warrington, Oak Park, Ill., week of Oct. 23. The village censor board tried to stop "The Lure," but finally allowed it to play the week out, with no minors admitted. "The Road to Happiness," week of Oct. 30. Business is very good. HARRY J. WALLACE.

"MAGGIE PEPPER" AT NEW BEDFORD

NEW BEDFORD, MASS. (*Special*).—For the fourth week, Oct. 23-28, of their successful season of stock, the All-Star Stock company offered "Maggie Pepper" with fine results. The production reflected great credit upon Edward Denison, the company's excellent director. Everything is as near perfection as is possible to have it, and the result, productions worthy of high prices, our theatergoers are to be congratulated upon having such a worthy company. Enid May Jackson, who has won a warm spot in the affections of the patrons, made "Maggie Pepper" seem real; Alfred Swenson, as Joe Holbrook, succeeded admirably, and gave one of the best performances of the season; Lyman Abbe made a good John Hargen; Lorle Palmer was seen to good advantage as Ethel Hargen; Bob McClung, the favorite of all, played Jake with good results, and Carrie Lowe, as a Sherlock Holmes in skirts, added to her laurels; Dorothy Beardsley, Natalie Rounds, Roxanna Lansing, Fred Sutton, Harvey Hayes, Arthur La Rue, and Ed. Denison gave strong support; fine stage settings, an extra good performance, large attendance. "A Pair of Sixes," Oct. 30-Nov. 4. "Katinka," Oct. 24, matinee and night; Margaret Owens in the title part was charming, her soprano voice being heard to excellent advantage; S. Paul Veron, John Roberts, Eddie Lambert, and Mae Phelps scored hits; fine stage effects, excellent chorus, large attendance. W. F. GEE.

CORRY, PA., HAS A REX

CORRY, PA. (*Special*).—The local playhouse has been renamed Rex Theater since the present management took hold. Manley Parker and his wife are devoting their entire efforts to getting out business and "The Million Dollar Doll" and "Fair and Warmer" had S. R. O. On off nights tabs and pictures are shown and business is good. Shops are booming here and money is plentiful. The Erie is playing burlesque two days a week at the Park to fine business. The Majestic and Colonial each have vaudeville.

The new Orpheum in Titusville is about ready to open and Manager Womer will abandon pictures at the Grand Opera House, playing regular attractions there and high grade pictures at the Orpheum. Business is fine all over northwestern Pennsylvania.
M. J. BERLINER.

CLARA TURNER LEASES A THEATER

NEW LONDON, CONN. (*Special*).—Clara Turner, well known in repertoire, opened under lease Oct. 16, the Orpheum Theater in New London, Conn., renaming it the Play House, exclusively for the spoken drama, to capacity in "Rebecca of Sunnybrook Farm," with Jim Hammond and twelve associate players. Last half of week, "Tess of the Storm Country," "Bought and Paid For," and "Along Came Mary," week of Oct. 23. Audiences large and receptive. House seats seven hundred. Prices 10, 20 and 25 cents, evenings; matinees, 10 and 20 cents. Woman's orchestra, women ushers, keynote of refinement. Owners of theater spent $1,500 in front of house to make it one of the coolest theaters in New England. Two other theaters show pictures. Third house has vaudeville and pictures, with occasional straight play or comedy. Miss Turner's first two weeks indicate that there is still a place for the spoken drama in the diversions of the people.

"THE RAINBOW" IN BROCKTON

BROCKTON, MASS. (*Special*).—The Hathaway Players in "The Rainbow," week Oct. 23, gave a fine production to large and appreciative audiences. A. C. Thomas, author of the play, was formerly a well-known resident of this city. Hooper Atchley as Neil Sumner was manly and convincing, doing the best work of the season; Doris Wooldridge as Cynthia, his daughter, looked and acted the role exceedingly well; Marion Chester as Ruth Sumner, mother, and Leona Hanson as Betsy Sumner, aunt of Cynthia, gave excellent characterizations; Florence Thompson as Jane Palmer, a woman of the world, gave a fine portrayal; Herbert De Guere as Edward Fellows essayed the role of lawyer and friend in a praiseworthy manner. John B. Whitman, William A. Dimock, Harry LaCour, and Forrest W. Abbott did good work in their respective roles. The stage was given a fine setting under the direction of William H. Dimock. "The Angelus" week 30.
W. S. PRATT.

"POLLY OF THE CIRCUS" IN ST. JOE

ST. JOSEPH, MO. (*Special*).—The Dubinsky Brothers stock company presented "Polly of the Circus" Oct. 22-28, and scored a great success. The circus and setting was worked out in careful detail and was a most pleasing feature. Eva Craig as Polly was charming and Ed. Dubinsky filled the role of John Douglas in a most satisfactory and convincing way. Wallace Grigg as Hasty Jones, Roy Hilliard as Toby, and Randolph Gray as Big Jim deserve special praise for their good character work. The play pleased fine business. To follow: "The Deep Purple."
JOHN A. DUNCAN, JR.

"TOO MANY COOKS" IN HALIFAX

HALIFAX, N. S. (*Special*).—The Academy Players presented "Too Many Cooks" Oct. 23, with Houston Richards scoring a big hit in the principal role. Olive Templeton retires from the company this week, and is succeeded by Madge West. Leonore Phelps has also retired; both she and Miss Templeton gained many admirers here and were the recipients of bonquets last week.

The death of Lieut. Charles E. Howson, formerly of the Academy Players, who enlisted here with a Nova Scotia battalion and who was killed in battle, has been received with deep regret here. Your correspondent paid him a tribute in the Acadia *Recorder*.
JAMES W. POWER.

STOCK COMPANY CLEANS UP UNION HILL, N. J.

On the Water-Wagons, Left to Right, Are Jack Roseleigh, William Wood, W. C. Masson, and Betty Brice.

The four people pictured here are holding the reins of an organization that is cleaning up the town monetarily. Jack Roseleigh, the leading man, is a discovery of W. C. Masson. His name is on every available advertising space in and about Union Hill. Because of a remarkable season of forty-seven weeks last year playing leads in his versatile and finished manner, his name has become a magnet that is drawing playgoers into every seat in the Hudson Theater, twelve performances a week. This season he is repeating, and his work has resulted in several offers for productions.

Betty Brice, the leading lady, is a worthy exponent of all that is artistic in the dramatic profession. She has already made her mark in stock circles and also in motion pictures with the Lubin Company.

W. C. Masson is the recognized dean of stock directors. Others rate him still higher, particularly William Wood. The regard is mutual—ask Mr. Masson who the best manager in the country is. Both are showmen who know the business and the success they have achieved is but a matter of course. They have a show on the International Circuit, one of the few that are making money.

Broadway with its many attractions is but forty minutes from the home of the Keith Players. In the face of such competition the success of this company stands for something. Do New York producers wonder why Jersey playgoers are very often disappointed with the casts of their different productions? It is because they are accustomed to see the "real thing" in Union Hill.
E. A. GREWE, JR.

WHO, WHERE, WHAT IN STOCK

Irene Daniel is to play the leads with the new stock company, opening Nov. 6 at Manchester, N. H., instead of going to the Lyric Stock at Bridgeport, as previously announced.

Harvey Hayes, of the All-Star Stock company, is some fisherman. On one of his trips outside of New Bedford the other morning the party that he was with caught 800 mackerel.

Enid May Jackson and the members of the company have been guests at several large dinners given in their honor.

Manager Warren O'Hara has the best stock company ever seen in this city.

W. F. Gee, Mirror correspondent in Fall River, Mass., writes: "We may have a strong stock company here this season. Indications point that way. A good stock would make money here as at present we must be satisfied with vaudeville and pictures for a city of 128,000 people."

Mr. and Mrs. Herndon Richmond and Arthur J. Hughes were placed with the Billy Morris stock which opens at Rock Island, Ill., Nov. 6, by the American theatrical agency, of which O. H. Johnstone is manager.

James McElhern recently joined the musical stock at the Park Theater in St. Louis, Mo., and made his debut last week in "Honeymoon Trail."

The Irene Harper Players, playing a stock engagement at the Grotto Theater in Bay City, Mich., which terminates Dec. 9 owing to the house being rented to amateurs for a week, will play six one-night stands and return to that house for an indefinite stay.

Margaret Shelby has been a busy young lady since her arrival on the Coast. She spent only one day with her mother and sister, Mary Miles Minter, in their Santa Barbara home, before going to Los Angeles to join Mr. Morosco's Burbank Stock Company in "The Fibbers." Concluding her engagement at the Burbank Miss Shelby joined her sister's company and played opposite Mary Miles Minter in "Faith." Miss Shelby opens with the Baker Stock Company in Portland, Ore., Nov. 5.

Jane Carleton, who has recently been in stock at Omaha, Neb., joined The Players at the Players Theater in St. Louis opening Oct. 29, taking the place of Marie Curtis, who returned to New York.

"45 Minutes from Broadway" is the first musical play attempted by the colored stock company. The play was produced week ending Nov. 4 at the Lafayette Theater, New York City, week ending 11 at the Howard Theater, Washington, D. C., and week ending 18 at the Colonial Theater, Baltimore, Md.

Bobby Sherman, who is with the stock at the Grotto Theater at Bay City, Mich., has written a new play, called "The Home Wrecker," which was well liked when given a showing by that company.

John Adair closed his stock at Cairo, Ill. Wilson Todd opens a stock at Marion, Ind., Nov. 9.

William B. Morris opens a stock company at Rock Island, Ill., Nov. 4, and a circuit stock 11, which plays seven towns in that vicinity one night each week. Morris is backed by Harry Blanchard and Lane Brothers, of Davenport, Iowa, and is said to have $50,000 behind these propositions.

C. R. Hagedorn is opening a musical stock company in Saginaw, Mich., similar to those at the National in Detroit, Mich.

The Mamie Weir Players closed a stock engagement at Paducah, Ky., and open in an Illinois town, Nov. 6.

Julian Noa and John B. Mack, of the Empire Stock company, of Salem, Mass., were in Brockton, Mass., calling on friends Oct. 22. Mr. Noa was leading man of the Players last season, and is a member of the Brockton Press Club, where he is always welcome.

Ruth Robinson left Oct. 25 for Los Angeles, where she will open at the Morosco Theater, playing leading business. Miss Robinson's first bill is "Jerry," produced early in November. She was engaged by Mr. Morosco in New York and expects to spend the winter at this house.

"Broadway and Buttermilk," by Willard Mack, now being used on tour by Blanche Ring, was produced for the first time in stock week ending Nov. 4, at Poli's Hyperion, New Haven, Conn.

"Every Man's Castle" will be offered week ending Nov. 11 at the Auditorium Theater, Lynn, Mass., under the management of L. A. Phelan.

"The Blindness of Virtue" was selected by Frank Wilcox for week ending Nov. 4, at the Playhouse, Mount Vernon, N. Y. "The Story of the Rosary" underlined.

"The Blindness of Virtue" and "Hawthorne of the U. S. A." are underlined for very early production at the Academy of Music, Northampton, Mass., under the management of Bertram Harrison.

"Never Say Die" was produced week ending Nov. 4 at the Empire Theater, Salem, Mass., under the management of Harry Katzes.

HARRY G. MOORE,
Now Manager of the Victory Stock Theater in San Jose, Cal.

Harry G. Moore has taken over the management of the Victory Theater, San Jose, Cal., following the retirement of Ed. Redmond, the veteran showman, who is devoting himself entirely to the production of first class comedies, with music and recent drama releases for stock, his company, numbering thirty people, being domiciled at the Victory for the Winter. Mr. Moore, formerly treasurer of the Victory, is one of the youngest managers on the Pacific Coast. He has thoroughly renovated the house, which also plays the best road shows, and indications point to a highly successful season.

FRANCES ROBINSON,
Mirror Correspondent, San Jose.

"TESS" IN SPOKANE

SPOKANE, WASH. (*Special*).—American: The American Players gave a splendid dramatic presentation of "Tess of the Storm Country" week Oct. 4. Miss Jane Urban has never done a more sympathetic characterization than her Tess. Ralph Cloninger was at his best in the role of the young minister. Ben Erway played his first heavy role with distinction. "Innocent" is underlined.

ROBERT S. PHILLIPS.

"HEIR TO THE HOORAH," ELMIRA

ELMIRA, N. Y. (*Special*).—The new Mozart Players gave a splendid production of "The Heir to the Hoorah" at the Mozart, Oct. 23-28, to capacity business.

Edward Everett Horton was capital as Joe Lacy and pleased, and Leona Powers contributed a clever bit as Mrs. Lacy; Lee Sterrett did well as Dave Lacy; Dan Malloy was a good Bud Young, and Caroline Morrison an adequate Mrs. Kent; Hazel Corrinne was interesting as Madge Casey, and others seen to advantage were R. Thomas Holden, J. Harrison Taylor, Edward McMillan, Dave Callis, Lillian Stuart, Leslie Bassett, George V. Brooks, Bessie Sheldon, Girard Patterson, Charles Savage, and Emily MacPherson. The settings were unusually attractive, and Carle Oltz directed the orchestra with ability. "The Girl in the Taxi" Oct. 30-Nov. 4. Through the courtesy of Manager Jay Packard, the Mozart Players gave a special performance of "The Sinners" at the New York State Reformatory Oct. 22 to the 1,400 inmates of that institution.

Howe's excellent pictures drew good business to the Lyceum, 20-21. "The Merry Wives of Windsor," with Thomas Wise, Isabelle Irving, and Constance Collier, pleased a good house, 24; Russian Symphony Orchestra, Nov. 4. Attractive vaudeville at the Majestic and good pictures at the Colonial and Regent Theaters, 23-28; good houses.

J. MAXWELL BEERS.

WICHITA WANTS THE PLAY

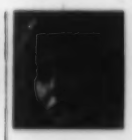
The following editorial printed in the Wichita (Kan.) *Eagle* Oct. 20, is sent to the MIRROR with a request to print:

"Wichita enjoys all the best—and suffers much of the worst—in moving pictures. But unless the Alcine Players remain, Wichita will enjoy mighty little this Winter of the spoken drama. And, after all, the movies can't take the place of the play. The best pictures cannot give the dialogue, the human sparkle, that is the very essence of the real drama. Wherefore it is very greatly to be hoped that the Alcine Players can secure the modest guarantee they seek in order to remain in Wichita. It is a splendid company, and the life of our town will be much more drab this Winter if they go and the stage at the Crawford is silent."

"SOME BABY" IN BROOKLYN

The Fifth Avenue Theater Stock company again favored patrons with a good production. Irene Summerly was fascinating, while the work of Gus Forbes was also up to a usual high standard. They are making themselves great favorites, as can be said of others in the cast, who also did gratifying work. Tuesday afternoon receptions will be held by the various players after the performances, in order to get acquainted. "Some Baby," this week.

MERKLINGER.



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THREE STOCKS IN ST. LOUIS

ST. LOUIS, MO. (*Special*).—The Players gave "The High Cost of Loving" at their own theater week Oct. 23. Mitchell Harris, in the role originated by Lew Fields, again demonstrates his versatility. This dialect character role seems to present no difficulties to the Players' leading man, and the attendance indicates that his admirers find him as pleasing in such parts as in "straight leads." Miss Thais Magrane as der Mamma also is cast strangely but puts a punch into her portrayal that adds much to the popularity of this offering. Marie Curtis, Esther Howard, and Jennie Ellison are splendidly cast, and a new and beautiful face, that of youthful Miss Edith Constance Carper, is seen in the small role of the maid. Miss Carper, who is a St. Louis society girl, is a promising addition to the company. Among the men, the roles of Arthur Holman, Joseph Daily, and Chester Beach stand out. Director Hanlon plays a character role of an eccentric type cleverly, and Jason Robards and Louis Bartels are delightfully in evidence. Next week a pretentious revival of Cohan and Harris's famous farce-comedy, "Get-Rich-Quick Wallingford" is promised. "J. Rufus" is a part that Mr. Harris has played with great success in St. Louis on a former occasion.

The Park Opera company is giving a rendition of "The Honeymoon Trail" that is causing much favorable comment. Florence Mackey, Billy Kent and a new comedian, James McElhern, are carrying off the honors. Next week the "Girl Question" is underlined.

The Imperial Stock company, Oscar Dane's downtown ten, twenty and thirty dramatic association, offer a novelty in the shape of "Dr. Jekyll and Mr. Hyde," with the head of the organization, Mr. Dane, in the double title-role. Week Oct. 23, "The Divorce Question."

HAGERMAN.

"MARY JANE'S PA," NEW HAVEN

NEW HAVEN (*Special*).—"Mary Jane's Pa," the ever popular rural comedy, was the attraction at the Hyperion week Oct. 23. The play was well presented and was well received. Charles Carver and Jane Morgan both did good work; Mr. Jackson gave the same consistent performance for which he can usually be depended upon. Miss Cairns pleased and Miss Barney was satisfactory. Miss Barney is an usually competent second leading woman but is rather out of her element in character parts. Mr. Thomas and Mr. De Wolfe both did well. The part of Mary Jane was well played. All in all the players did excellently, and with the exception of one part, they were well cast, which is very important in stock work. Next week "Broadway and Buttermilk" will be presented by the versatile players. A good performance may be confidentially expected.

"The Show of Wonders" which opened at The Shubert was one of the most successful attractions, from a box office standpoint, which has played New Haven in some time.

SEYMOUR WEMYSS SMITH.

LEWIS-OLIVER CO. IN WEST VA.

FAIRMONT, W. VA. (*Special*). — The Lewis-Oliver Players are now in their eleventh consecutive week at the Hippodrome Theater in stock repertoire, and playing to big business nightly. The results have so far exceeded the expectation of the management that the house has been secured for all of the Winter season. The productions are mainly dramas, and this class of plays will be continued as long as the business warrants. As soon as there is evidence of diminished interest, a short season of musical comedies will be introduced. Since the closing of the Colonial Theater the Hippodrome is the only popular-price house here, and the long run of the Lewis-Oliver Players has left patrons of the speaking stage without any choice in the variety of entertainments. The Lewis-Oliver company consists of Jack Lewis and Edna Grandin, leads; Robert Hyatt Milton, Edwin Kerr, Richard Glancton, Boris Karloff, Charles Montgomery, Dave Heilman, Marjorie Morgan, Pauline LeRoy and Millie Beland.

The bookings at the Grand for the season include a good variety of high-class plays. "Fair and Warmer" and "Hit the Trail Holliday," two recent attractions, both played to capacity business. The Grand recently installed a $10,000 pipe organ and the house is devoted to screen productions during all its open time.

The other four houses here, devoted to pictures exclusively, all report excellent business. A recent poll of the attendance at all the local houses for one week disclosed the fact that there was an average combined daily attendance of approximately four thousand.

J. MONROE BOYER.

LOUISE MULDENER
Original Frau Quizano. "The Melting Pot." En tour

"TRAVELING SALESMAN," SEATTLE

SEATTLE (*Special*).—At the Orpheum the Wilkes Players in "The Traveling Salesman," Oct. 15-21, amused and entertained audiences ranging from small to large. Phoebe Hunt as leading woman acquitted herself with her usual skill and cleverness, while George Rand was effective as leading man. In the cast were Fanchon Everhart, John Sheehan, William C. Walsh, Verne Layton, and others, who contributed to the success of the performances. Same company in "The Eternal Magdalene," Oct. 29-Nov. 4.

BENJAMIN F. MESSENBEVT.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall, Lyman H. Howe's travel pictures proved highly entertaining to crowded houses, Oct. 23-25. Avery Hopwood's farce, "Fair and Warmer," scored a distinct success, drawing immense audiences, 26-28. The cast included Dorothy Mackaye, Helen Joy, and Gossart was entirely capable. Current week, "Prince of Pilsen," Mme. Bernhardt, and the Boston Grand Opera Company.

Barney Girard's Follies of the Day pleased the patrons of burlesque and served to attract full capacity audiences at the Empire, week 23-28. The principals were George P. Murphy, Gertrude Hayes, Chester Nelson and little Anna Propp.

At Proctor's Grand a splendid vaudeville program of entertaining acts was seen for the week. The headline features being Valand Gamble, Marion Harris, Darring Sisters, Amoki and Co., Dan Burke and Girls, Lillian Fitzgerald, Joe Kettler and Innis and Reading. The usual packed houses continued throughout the week.

The Majestic, with vaudeville and picture features did big business, and the houses devoted solely to film features drew the customary large crowds.

GEO. W. HERRICK.

JACKSONVILLE, FLA.

JACKSONVILLE, FLA. (*Special*).—"The Only Girl" was presented at the Duval Theater, Oct. 14, 15, three performances and pleased good business. Early attractions are: "Mutt and Jeff," and Al. G. Fields. The Orpheum is drawing good business, and the bills have been giving general satisfaction. Several Thanhouser companies are expected within the week and their studio is being put in shape for work. The Imperial is nearing completion and the opening is expected to be about Dec. 1. The Ostrich Farm and Amusement Park is in full swing now and enjoys good attendance. All the picture houses are drawing fine business, and with the Fall Festival at hand the S. R. O. sign will be in evidence.

E. O. UMSHAUN.

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REPORTS FROM MIRROR CORRESPONDENTS

HIGH WATER MARK OF PLAYS

Meritorious Productions Fill Middle West Theaters—Stock and One Night Stands on the Crest—Records Everywhere

CHICAGO, ILL., Nov. 2 (*Special*).—Show business is very good in the West. All kinds of theatrical ventures are prospering to a surprising degree when it is taken into consideration that it is "election year." In the past managers which sought patronage in the one-night stands hesitated about putting out attractions which would be forced to oppose torch light processions and political events, but this season all accepted rules governing showdom have been smashed into smithereens and touring attractions worth while are getting big money. The entire Western country is prosperous. Conditions are rarely better. There is so much work that employment agencies are breaking up right and left while every other line of business is making record-showings. The popular attractions in Chicago and other big cities of the mid-West are doing a remarkable business. The theaters in the less important cities are not big enough to accommodate the crowds which want to see the really meritorious attractions being sent out. "The Cohan Revue," for instance, which represents the highest attainment in amusement for smart people, has been doing capacity business right along. The better grade of one-night stand attractions are rarely having a losing night. The managers can speculate upon the amount of profit for the different towns, but rarely have to record a loser, which is a change in conditions welcomed by those who have remained loyal to that line of amusements under many discouragements. Stock companies are doing a big business. Less important enterprises in that line are showing a profit. Touring stocks are having a success which has not been equaled in many years.

Conditions in the one-night stand cities are so encouraging that a number of shows are being organized here to fill open time. Ed. W. Rowland and Lorin J. Howard are organizing a second company in "Which One Shall I Marry," which will be headed by Gertrude Ritchie and will open Nov. 19. George Klimt has taken an office in the Masonic Temple and will send out a road company in "The Millionaire's Son and the Shop Girl," which is a big success on the International circuit. The National Producing Company, which sent Halton Powell's "Broadway After Dark" into the one-nights made $400 profit the first week and is now sending out three one-night stand shows in "Little Peggy O'Moore," and is organizing a company to play "The Vampire's Daughter" on the International time. "The Defective," recently seen at Powers, will be re-organized to play Wisconsin and Minnesota territory. Mamyme Gardner is organizing a company to play "The Girl and the Tramp," which opens this week. It is presumed that George L. Barton operates this show, but has reasons for not using his name in connection with it. "The Golden Lily," organized by Arthur J. Lamb, in which Lew A. Bremiak claims to have an interest will not tour the one-night stands as announced. The opening was delayed for some reason. Such activity in the one-night stand circle has not been known in years. It follows the reports of good business being done by the shows out and is partly in response to the pleas of the house managers for attractions.

The Orpheum Theater at Milwaukee, Wis., will become a part of the International circuit Nov. 19, when it will open with a new play, "The Vampire's Daughter." Thurston will be the special attraction in that house under its new policy.

Claire Rochester had last week open, and was booked into the Rose Theater at Kokomo, Ind., for the full week. This came about through Miss Rochester driving an Apperson Brothers Roadspeed car which is manufactured in that city. Miss Rochester drove her car from New York to San Francisco and broke all records, which made her a big card for that town. Unfortunately she had a wreck between Chicago and Kokomo and had her tongue cut and nose battered so that it was out of the question to open. She mapped enroute and a telegram covered this information to the house management. After a few days she sufficiently recovered to open and on Thursday began a half week's engagement. Her husband in the car with her, was also slightly injured in the wreck.

Will J. Davis, Jr., has invented a system of illumination which was tried out at Niagara Falls. Pictures of the falls at night have been taken and used broadcast in heading daily papers as showing what is possible in that line with the aid of the new invention.

"The Elopers," a one-night stand show, closed last Friday at Richland Center, Wis.

Tommy Roe has succeeded Claude H. Long as advance representative of the International circuit show. "The Girl Without a Chance."

Pauline McLean has replaced Helia Morgan in the title role of Halton Powell's "Little Peggy O'Moore," playing the International circuit.

"Little Lost Sister" closed its tour at Memphis, Tenn., last week, having filled a few open weeks on the International circuit.

Margaret Neville and Frank Dee will be with "The Vampire's Daughter," which the United Producing Co., opening International circuit, Nov. 12.

Tommy Kruger has joined a company put out by the United Producing Co., a Canadian concern, to play "Charlie's Aunt."

Lester Mitchell is with "Little Peggy O'Moore," a one-night stand organization which opened Oct. 29.

Walter Clark Bellows, the well known stage director, opened at the Marlowe Theater on Friday night of last week, in a new vaudeville act.

Business of the week: Cohan's Grand: Leo Ditrichstein in "The Great Lover," is probably the most eagerly sought attraction in Chicago at this time and seats are always in great demand.

Powers: John Barrymore in "Justice" is now doing as big a business as was expected. It is not proving the box-office attraction that it did in New York.

Garrick: "The Princess Pat" continues and will hold that stage until Nov. 19 when "Katinka" opens. Al Jolson in "Robinson Crusoe, Jr." comes to that house about Christmas time.

Olympic: John Mason in "Common Clay" continues to a profitable business.

Cort: "Pair and Warmer" runs along merrily.

Illinois: "Alone at Last" is drawing good business and will continue until Nov. 27 when Sir Herbert Tree will be seen in "Henry VIII."

Princess: Emily Stevens continues her run in "The Unchastened Woman."

Blackstone: Margaret Anglin opened in "Caroline," after a spell of darkness at that house.

Chicago: Cecil Lean is having a long run in "The Blue Paradise."

National: "The Penalty of Sin."

Imperial: "Which One Shall I Marry?" viewed as the most notable attraction on the International circuit, is the magnet. The play was written by Ralph T. Kettering and Lorin J. Howard.

When the New Rialto Theater opens about Dec. 1, Louis J. Jones will have charge of the front of the house and Harry Earl will be in charge of that domain known as the stage, with title of amusement director. Norman Field will succeed Mr. Earl as manager of the La Salle Theater.

Hank Allardt, who has Sipe's Theater at Kokomo, Ind., puts four days salary in tabloids and plays them but three. He insists that shows arrive there on Sunday and lay off feeling that the freshness of the over-worked performers is worth the extra day's salary to him. Kokomo gets tabloids under the six-seven-the system, as Allardt must pay the show in order to lay it off.

"20,000 Leagues Under the Sea" is said to have done more than $10,000 gross on the first week at the Studebaker.

Sydney Garrison, aged 26, and Hazel McCafferty aged 20, both members of the Boyle Woolfolk Musical Comedy Company, were married on the stage at the Gaiety Theater in Kankakee, Ill., Oct. 29.

Jack Livingston, leading man for Flora De Voss for several years, died recently at Rhinelander, Wis.

E. E. MEREDITH.

MILWAUKEE

MILWAUKEE (*Special*). — Cyril Harcourt's comedy "A Pair of Silk Stockings" was well presented and attended at the Davidson. Many of the original cast pleased the good attendance. "Experience" will follow in a return engagement.

Otto Krause and his six matinee girls in a musical tabloid headed the boards for first half week Oct. 23 at the Palace. Will Zimmerman entertained with impersonations. Rush and Shapiro present a comical dialect duologue. Richard Walley amuses with a series of juggling exhibitions. The last half week was headed by "Follies de Vogue, 1916." Business is good. Mr. Billings has succeeded Mr. Thigler as manager of this house.

At the Crystal William Schilling in "The Touch" and Jack Gardner in "The War Zone" provoke a good deal of mirth. The Four Nightons present a "strong act" of the usual type interwoven with acrobatics. Miller and Halney and Eugene Comer complete the bill. The attendance is good. Musical tabloid headlines at the Orpheum. "From Coney to the Pole, balance of bill, is amusing and pleasing.

The Lady Buccaneers" are playing the county to good attendance. As a feature attraction Mermadici is presented in a glass-tank diving act. Contests among local swimmers were held during the week. Manager Fox is filling the house at many performances.

At the Empress the Sunshine Girls are playing to good attendance. Gussie White, Billie Ballus and Mabel Faiser are playing the leads. William Hogan is now in the box-office. Fannie Ward in "Witchcraft" and Margaret Courtot in "The Kiss" are on the Alhambra bill. William Hart in "The Return of Draw Egan" Viola Dana in "The Cossack Whip" Mr. and Mrs. Sidney Drew in "Gravy" are also on the program. Under the new management business is on the boom. The feature film, "Romeo and Juliet," at the Orpheum current week. Burton Holmes's lectures on "Imperial Britain" at the Pabst. His usual good attendance continues to patronize this famous traveler.

Manager Brown at the Davidson has secured "The Cohan Revue, 1916," to be presented soon.

Manager Steward has secured for Majestic patrons Stella Mayhew and Billie Taylor, who amuse the audiences with original songs and chatter. Claire Rochester displays a phenomenal double voice. George Howell presents "The Best Fox Trot." George Rockwell and Al. Wood are all themselves in "Two Noble Nuts" and line up with a continuous round of wit. The Imperial Chinese Trio feature Tang Choong, the world's greatest Celestial baritone. Classical and popular music proves quite entertaining. "Svengali" is presented by Art Browning. Robbie Gordone closes the bill with a spectacular and novel posing act duplicating famous porcelain, ivory and oil paintings. The entire bill is well arranged and proves highly entertaining to good houses.

JOS. A. KISS.

BROOKLYN, N. Y.

BROOKLYN, N. Y.—Marie Tempest in "A Lady's Name" drew many laughs depicting the various characters of man at the Majestic, week of Oct. 23. Miss Tempest received from her many admirers a cordial welcome, who turned out in large numbers. Current week, "The Silent Witness."

The Dolly Sisters in "His Bridal Night," proved an exceptionally strong drawing card at the Montauk. Most every performance was witnessed by a capacity house. Beginning Sunday, Oct. 29, matinee and evening and for eight days twice thereafter, the "Birth of a Nation." Record crowd.

At the Grand, "The Girl He Couldn't Buy," featuring Mabel Estelle, entertained large audiences. This week, "Pez o' My Heart."

The Triangle played to very large business offering as a feature Norma Talmadge in "Fifty-Fifty."

Dorothy Gordon, White Cavanagh, Chas. Sale and others comprised a good bill and played to good houses at the Orpheum, while "Four Husbands" scored heavily at the Bushwick.

ROBERT J. MARKLINGER.

CINCINNATI

CINCINNATI (*Special*).—Julian Eltinge opened at the Grand, Monday, Oct. 23, in "Cousin Lucy." Eltinge enthusiasts were in the first-night audience and they attested their appreciation of his talents by frequent and hearty applause. The gowns were easily the feature of the performance, although a capable cast gets the most out of a play necessarily somewhat restricted in its action. The singing of Maybelle Cendrs in the song "Sweethearts," and with Eltinge in "Two Heads Are Better Than One" was particularly enjoyable. Frances Starr in "The Little Lady in Blue" week Oct. 30.

A capacity audience greeted Lew Field when he opened at the Lyric Sunday night, Oct. 22, in "Step This Way." It is a typical Lew Fields show and seems in for a good week despite the fact that there are many who still remember "The Girl Behind the Counter," from which its action is largely drawn. Gladys Clark and Henry Bergman scored heavily in the Hawaiian song called "By the Sad Luana Shore." Alice Fisher as Mrs. Schniff appeared to advantage with her distorted English. Marguerite Farrel won many friends by her charming personality and her ability to sing in a pleasing manner. Much of the music was reminiscent, but the public has a happy faculty of forgetting so-called popular tunes; so what's the difference?

Phyllis Nielson-Terry, the brilliant young English actress, is the headline attraction at Keith's. Her emotional work in the "Romeo and Juliet" scenes were particularly convincing. James J. Corbett tells a few funny stories in an interesting way and our old friend Ben Deely is back with his same old blackface stunt, which nevertheless, pleases immensely. The rest of the bill is entertaining.

Tabloid musical comedy prevails at the Empress, introducing "The Palm Beach Beauties," an act in which almost an even dozen clever young people romp about in a manner that is delightful. George Lee and Teddie Bennett help out an otherwise ordinary bill with their clever songs.

Ben Welch is at the Olympic. The burlesque is good and Ben again demonstrates that he has no peers among the Jewish comedians.

Manager C. Hubert Heuck, of the Heuck Amusement Company, controlling the destinies of historic old People's Theater, has ordered the two weeks' closing notice posted on the call board. Business at People's has been none too good and the place will be dark after Nov. 5, probably marking the passing of one of the oldest and for many years one of the most successful playhouses of the city.

The Little Playhouse company opened its season Oct. 23 under most auspicious circumstances, presenting Pailleron's "The Art of Being Bored." Local talent had a hand in the designing of the costumes and the scenery. More about the cast later.

John McCormack was here Tuesday Oct. 24. His recital at Music Hall really opened the local musical season. Thirty-six hundred people filled every available seat in the house and more than five hundred chairs placed upon the stage were disposed of.

The Cincinnati Center of the Drama League of America is calling particular attention to the "Little Lady in Blue," "The Boomerang," and "Hobson's Choice" all scheduled for early production at local theaters.

The Metro production of "Romeo and Juliet," now featuring Francis X. Bushman and Beverly Bayne at the Walnut Street Theater, seems to have established a new standard in film art. S. R. O. is the rule rather than the exception at almost any hour of the day, demonstrating clearly that the patrons of the motion picture houses really seek high-class, artistic film productions.

"Carmen" and "Il Trovatore," with Farrar, Muratore, Whitehill, Stanley Rappold, Home, Kingston and Peluso, and the entire Ellis Opera company at Music Hall, Nov. 4.

The Cincinnati Symphony Orchestra, under the direction of Dr. Ernst Kunwald, opened what promises to be its most successful season, both financially and artistically, Friday afternoon, Oct. 27. The Sunday popular concerts, which do not start for a few weeks, will be a sell-out.

WM. SMITH GOLDENBURG.

LINCOLN, NEB.

LINCOLN, NEB. (*Special*).—With excellent bills every week the Orpheum has broken all records; in fact, business has been so good the management is trying to secure the Orpheum programs four days each week instead of three, as has been the custom for the past three years. Mrs. Langtry headlined Oct. 26-28. The advance sale was the largest of the season. Western vaudeville programs, with a two-reel feature and the Universal Weekly, constitute the program for the first half of the week, however a special feature attraction was offered Oct. 30-Nov. 1, when the pictures of the trip of the University of Nebraska "Cornhuskers" football team and band to Portland, Ore., and return, was shown. These pictures were taken by a special camera man sent out by the Acme Amusement company, which operates four houses in Lincoln.

Attractions at the Oliver have been very scarce this Fall, so Manager Zehrung has secured a few feature films in order to keep the house in operation; however, now that cold weather is at hand the road attractions are appearing and some good attractions are on the boards, among which are Neil O'Brien's Minstrels, Oct. 24; Mitzi in "Pom Pom," Oct. 27; Fiske O'Hara, Oct. 28; "Experience," Oct. 31-Nov. 1.

The Lyric continues to do capacity business daily. The New serial, week Oct. 23, "The Shielding Shadow."

V. E. FRIEND.

VICKSBURG, MISS.

VICKSBURG, MISS. (*Special*).—The Walnut Street Theater has been dark since the performance of Field's Minstrels Oct. 11, but Manager Mayer has a lot of good plays booked for November. The Fitchenbergs Attractive Playhouses, L. J. Pico, local manager, which includes the Alamo, the Dreamland the Bijou Dream, are all playing to nice business. These houses are handling all features, including the Lasky, the Famous, Bluebird, Fox, Universal, etc. Mr. Fitchenberg, the owner of these popular playhouses, is one of the owners of Universal City, and has a chain of photo-playhouses all over the South. Ringling Brothers' big circus at Jackson Miss. Nov. 2. The Woodmen of the World have made arrangement for a big carnival company here for November.

O. F. WEIMAR.

BALTIMORE

BALTIMORE, MD. (*Special*).—Thanks are returned to the gods or whatever other power was responsible for bringing May Irwin back to Baltimore after an altogether too long an absence on Monday night, Oct. 30, when she appeared at Ford's in a comedy entitled "No. 33 Washington Square." The audience was large and enthusiastic. The supporting cast is uniformly good, and there is fine ensemble playing. The production is staged by William Collier. Week Nov. 6 Jane Cowl in "Common Clay."

Silvio Hein certainly deserves the good will and support of that element of the theatergoing public which takes its theater seriously, for in his production of "The Merry Wives of Windsor" at the Academy this week, Mr. Hein has selected an exceptionally fine cast of players; he has provided a scenic investiture that is in excellent taste, without being gaudy or sensational, and he deserves thanks for bringing to light the unsuspected qualities of Tom Wise, whose Falstaff no theatergoer can afford to miss. Constance Collier and Isabel Irving each deserve space to themselves for contributing excellent performances. Week Nov. 6 Dolly Sisters in "His Bridal Night."

"Potash and Perlmutter," which was on view at Ford's, and Rose Stahl, who made her reappearance in Baltimore at the Academy last week in "Our Mrs. McChesney," both fared remarkably well at the hands of our playgoers. Huge audiences were the rule all week, and the play and players were received with considerable enthusiasm. Rose Stahl, always a great favorite with Baltimoreans, enjoyed one of the most thoroughly satisfactory engagements she has yet filled in this city, especially from the box-office standpoint.

Jack Norworth and Emma Carus about divided honors at the Keith house, the remainder of the bill not being up to the average. Emma Carus is always a welcome visitor; no one works harder and none with better results. Although Carl Randall no longer presses her hard for honors, she has a promising substitute in Larry Comer.

The team of Tempest and Sunshine are reunited again and are meeting with their old success at the Keith house this week. The Hippodrome recently featured an act playing under the title of "Svengali," which was a duplicate of an act playing in the Keith houses and known as "Mercedes and Mlle. Stantone."

The Boston Symphony Orchestra begins its Baltimore series of concerts Nov. 1. As is customary, the Lyric, seating a little over two thousand, has been entirely sold out for the season by subscription. The first program will include Schumann's "Rhenish" Symphony and the soloist will be the peerless Kreisler.

Aldrich Bowker, who is supporting May Irwin, is a former member of the Metropolitan Players, a stock organization which was housed at the Academy a few Summers ago.

Samuel F. Nixon, accompanied by Nixon-Nirdlinger, attended the performance at the Academy on Monday night of last week. Mr. Nixon has promised Baltimoreans several splendid productions this season, and also announced that the Shuberts would bring one of their new musical offerings at the Academy in a few weeks. He also intimated that we might have the opportunity of seeing Maude Adams in Barrie's "A Kiss for Cinderella" before it it put on in New York.

George V. Hobart spent most of the week at the Academy supervising "Mrs. McChesney" and we understand there have been several changes made.

There has just been incorporated in Baltimore a concern called the Musical Art Corporation, with a capital stock of $25,000, which will eventually be increased. The aim of the organization is to act as guarantor for all large musical enterprises, but principally for Grand Opera. While a season by the Boston National Opera company is already insured, there is another plan on foot whereby it is hoped that the Metropolitan can be persuaded to give a short season in Baltimore before or immediately after its engagement in Atlanta.

I. B. KAHN.

PARSONS, KANS.

PARSONS, KANS. (*Special*).—Return engagement, Oct. 16, Mary Pickford in "The Foundling"; Ethel Clayton and Holbrook Blinn in "Husband and Wife," Oct. 17; Fannie Ward in "For the Defense," Oct. 18; Theda Bara in "Her Double Life," Oct. 19; Charlie Chaplin in "The Count," Oct. 20; "Fantomas," or "The Phantom Crook," Harold Lockwood and May Allison in "The Come Back," Oct. 21. Attendance good.

Much interest has been taken in the reorganization of the Nevin Community Chorus, under the direction of Prof. Arthur Nevin of the University of Kansas. The chorus did excellent work last Winter and a united effort is being made to surpass last year's success in early December a miscellaneous concert will be given.

Best Theater (vaudeville) Oct. 16-17: The Cora Youngblood Corson Meter'olite Vaudeville company; Hart, Weber and Hart, Harmony Singing and Dancing; the Great LaBelle company (comedy) singing and pianologue, Oct. 18-19; return engagement, the Chas Davis Musical Comedy company, Oct. 20-21. Gem and Grand Theater: Motion pictures, showing strong photo-plays to good attendance. Elks' Theater: Special war pictures, "In the Firing Line With the Germans," Oct. 16-17.

CAROLINE A. MENDELL.

REGINA, SASKATOON

REGINA, SASK., CAN. (*Special*).—"The Birth of a Nation" pleased capacity business at the Regina Theater week Oct. 9; "Alma, Where Do You Live," Oct. 16-18; fair company and business. Allardt's vaudeville, Oct. 19-21, including the Great Weston, Chase and La Tour, and Roberts, Stuart and Roberts; also Metro feature, "His Great Triumph," featuring Marguerite Clark and William Nigh; good bill and business. "Hobson's Choice," Oct. 23-25; "It Pays to Advertise," Oct. 30-Nov. 1.

"The Iron Claw" and "The Yellow Menace" are doing excellent business at the Rex. The Rose and Rosseland picture houses are also doing good business.

S. G. MCINTYRE.

VINITA, OKLAHOMA

VINITA, OKLA. (*Special*).—"The Girl He Couldn't Buy" played to a crowded house at the Grand, Oct. 20, and was well liked by all present.

R. WARNER.

(*Continued on page 15*)

MARKED UP IN PHILADELPHIA

Business Warrants a Boost of Prices and Playgoers are Eager to Meet the Advance—Movement to Kill the Salacious

PHILADELPHIA (*Special*).—Two more big New York successes make their bow to the local public this week, Oct. 30-Nov. 4, before very large audiences. At the Broad, Philadelphia's most artistic actor, Otis Skinner, last seen here in "The Garden of Allah," appears in "Mister Antonio," Booth Tarkington's new play. His appearance in Philadelphia is always the signal for large audiences. Besides playing, Mr. Skinner will also lecture before the local branch of the Drama League. His supporting company is good, including Eleanor Woodruff, Joseph Brennan, Robert Harrison and Patterson McNulty.

"The Follies" in their 10th annual, are at the Forrest. If memory serves truly, this theater was opened just ten seasons ago under the Nixon & Zimmerman management with the first "Follies of 1907" company. With Joseph Urban scenery, topical songs and settings and a cast with all the old reliables such as Ina Claire, Fanny Brice, Bert Williams and Bernard Granville. The local engagement is sure to be a success.

That the theatrical business in Philadelphia is exceptionally good just at present is shown by the fact that at all the first class houses the prices have been raised for Saturday nights to $2.50 and no "kicks" from the "all suffering public."

At the other theaters, the attractions all hold over. "The Girl from Brazil" is in its second week at the Lyric and with a cast of old time favorites in which the angular Louis Simons takes a conspicuous part, is doing a very fair business, while "Experience" is playing up capacity at the Adelphi. "Movies" Gest, part owner, has hit upon another distinctive bit of newspaper advertising. He has issued an "Appeal to the Public" to prevent Lee Shubert from compelling him to end his engagement at the Adelphi Nov. 11 as he contracted. Everybody was asked to send a letter or telegram to Shubert and Manager Blumberg reports than answers are coming in by the bushels.

Week Nov. 6, "The Passing Show of 1916" and "Ed Wynn or Being a Philadelphian," will reverse to "Ed Wynn," and the "Passing Show" will be at the Lyric.

Jane Cowl in "Common Clay" is in her final week at the Garrick and will be succeeded by "Potash and Perlmutter in Society."

Jack Norworth, another well known Philadelphia comedian, is playing in his home town for the first time in a number of years, and is the headliner this week at Keith's. Bobby Heath, also of Philadelphia, is on the bill and the remaining numbers insure continual big houses.

The season of the Little Theater will not begin until next week. The Stage Society which did such meritorious work last season, successfully, artistically, but not financially, has not as yet announced its plans for 1916-1917, but the Washington Square Players of New York will be over with a bill that looks both spicy and attractive—"Eugenically Speaking," "Literature," "In April" and "Helena's Husband," the latter having been already seen here.

"Hip, Hip, Hooray" is having a very successful engagement and is playing twice daily to big audiences.

The Catholic Theater movement, organized to counteract the effect of salacious and otherwise sensational productions on the regular stage, gave their first local presentation last week. The Tercentenary Society, composed of amateur players, gave a lavish production of "As You Like It" at the Academy of Music before a very large audience. The piece was staged by James J. Skelly, who also played the part of the exiled duke, and Dr. Sylvester J. Deekan, a former star of the old Mask and Wig Club.

J. SOLIS COHEN, JR.

NEW ORLEANS

NEW ORLEANS (*Special*).—"The Only Girl," on its second annual visit here, was the attraction at the Tulane Oct. 22-28. Grace Kennecott, Esther Jarrett, Ethel and Lydia Crain, and Arthur Buckley were the principals in the cast and did effective and efficient work.

At the Crescent Oct. 22-28 a fair company presented "The Little Girl God Forgot," with Cecilia Jacques in the title-role. A good supporting cast is back of Miss Jacques and the performance was well worth the seeing. Field's Minstrels Nov. 29-Oct. 4.

The Lafayette is meeting with favor and its dual policy of vaudeville and motion pictures is proving successful. Week Oct. 22-28 the features were: La Medici Models, Morano and Roma, Prevost and Goulet, Dan Holt, and photo-plays.

Fair burlesque continues to be the rule at the Lyric Oct. 22-28, where "Fun in a Seminary" and Kelly's Dublin Bar were the principal features.

The Orpheum, with no opposition and with what is best in vaudeville, week Oct. 23-29, offered Louise Dresser, White Hussars, Hale Norcross and company, La Graciosa, Primrose Four, Love and Wilbur, Lew Dockstader, and the popular travel weekly.

J. M. QUINTERO.

OAKLAND, CAL.

OAKLAND, CAL. (*Special*).—Macdonough: "The Girl From Rectors" to fair-sized houses week Oct. 15. The photodrama, "Purity," featuring the celebrated artist's model Audrey Munson, to immense crowds, 22-28.

Orpheum: Frank Orth and William Dooley in "The Fool Detective" was the headliner, 22-28. Frederick Bowers & Co. also score a big hit. The balance of the program consists of Alexander MacFayden, Britt Wood, Mme. Donald-Ayer, Mabelle Sherman & Arthur Utley, Emma Francis and Harold Kennedy, and Nederveld's Baboons. Business shows a great increase.

Pantages: Mike Bernard and Claudia Tracey form the headline act, 22-28. Browning & Dean, Romaine Fielding, Boyle's Junior Follies, Pearl Lewele, Will & Kemp are the balance of the names on the program and each act is good. Capacity houses.

Columbia: Will King & Company in "The One Man Band." Harry Bernard, Claire Starr and Laura Vail deserve special mention.

Oakland: Lenore Ulrich in "The Intrigue" and Anita Stewart in "The Combat," feature films, 22-28. Franklin: "Diane of the Follies," with Lillian Gish in the lead, 22-28. Reliance: "The Gilded Cage," featuring Alice Brady, and "The Wheel of the Law," with Emily Stevens, 22-28. Hippodrome: Capacity audiences entertained by one of the best shows of the season, 22-28. Good vaudeville and feature photoplays comprise the balance of the offo.

LOUIS SCHEELINE.

BOSTON

BOSTON (*Special*).—When Sir Herbert Tree again revives "The Merry Wives of Windsor," at the Hollis Street, Oct. 31, Laura Hope Crews will play Mistress Page, Edith Wynne Matthison, Mistress Ford, Lyn Harding, Ford and Sir Herbert, of course, Falstaff.

It happens that two of the foremost comediennes of the English-speaking stage are now in Boston, Mrs. Fiske in "Erstwhile Susan," at the Tremont, and at the Plymouth, for the first piece of the season to measure up to the standards of that house in the past, "A Lady's Name," with Marie Tempest. This week's other openings were "The House of Glass" at the Park Square and "Julia, Donald and Joe" in Sybil at the Colonial. The Jewett Players at the Copley have gone from an excellent performance of "Mrs. Dane's Defense," to a revival of "Jim, the Penman." Mr. Jewett's English company continue to give an excellent account of themselves.

The International Circuit continues to book its attractions at the Castle Square, in the face of rather poor business, or rather of wildly fluctuating business from week to week. This week's bill is Harry Clay Blaney in "In Walked Jimmy."

"Her Soldier Boy," at the Shubert, proves to be a routine operetta in which Emmerick Kalman by no means duplicates the quality of his Sari, and which is saved from dulness only by Clifton Crawford's graceful amusingness and the fine singing of John Charles Thomas and Margaret Romaine.

The Aborn Company continue for a second week at the Boston Opera House.

There was a special matinee at the Opera House on afternoon Nov. 3, for the benefit of the fund for sufferers from infantile paralysis. The contributors to the program announced are: Mrs. Fiske, Marie Tempest, Sir Herbert Tree, Miss Matthison, The Aborn Company, Lydia Lindgren, Mary Ryan, Clifton Crawford, and representatives from the Russian Ballet, Keith's and the Orpheum.

Alice Dovey and Ernest Truex have issued attractively printed invitations, in verse, for a Hallowe'en party to be held on the stage of the Wilbur. "Very Good Eddie" runs along prosperously and gives no hint of departing.

The six weeks' season of the Follies at the Colonial was unprecedentedly successful. For virtually every performance the house was sold out.

The *Traveler*, in conjunction with the Atlas Film Co., has been conducting a scenario-writing contest. The various prize-winners have been announced, the first prize of $500 (as well as the tenth) going to Eliot Robinson, a young Boston lawyer who has just published his first novel, "Man Proposes." The winning scenario is called "Polly Pretend."

Some of the vaudeville and picture houses intended to keep open all night on Nov. 7, election night, but when Mayor Curley heard of the plan it suffered a speedy death.

Mary Pickford and her cohorts are taking an elaborate motion picture with a Scottish subject at Marblehead Neck. So great is the anxiety of the populace of the surrounding country to see Mary's arrivals and departures, and as much as they can of the temporary city which has been erected as the background of the picture, that the ferry service from Marblehead, which had been discontinued for the winter, has been resumed.

FORREST IZARD.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—Underlined at Macauley's Theater, "Hitt the Trail Holliday," Oct. 30-31, never before seen in Louisville but much heralded.

At Keith's, week 22, are Mabelle Adams and Marion Murray, Jack and Kitty Demaco, Edna Munsey, Yates and Wheeler, Harry B. Lester, the Billy Bouncer Company and Harry Beresford and Company. Business good.

"The Woman He Married," full of life and action, proved a drawing card at the Gayety, 22-27.

"The Charming Widows" filled the New Buckingham nightly week ending 28. Eddie Dale, Jimmy Cooper and Myra the dancer were special features.

As usual the picture houses had big business. Douglass Fairbanks, Owen Moore, June Caprice, Harry Hilliard and Holbrook Blinn showing to advantage in lately released films.

The recently formed Art League with a large membership of artistically inclined Louisvillians have, through Ona B Balbott, the well known promoter, arranged a fine subscription series of entertainments at Macauley's during the Winter, embracing the Cincinnati Symphony Orchestra, Alma Gluck, Sir Rabindrauth, Fogore, the Russian Symphony Orchestra and others.

CHARLES D. CLARKE.

ST. LOUIS

ST. LOUIS, MO. (*Special*).—The two weeks' engagement of Montgomery and Stone in "Chin Chin" opened Sunday evening, Oct. 22. This New York spectacle reaches St. Louis more than two years old and when much of its music has become familiar to the theatergoing public, yet it is doing the best business of any offering of the year so far. The two principals received a veritable ovation on their first appearance last Sunday night. Manager Stoll's face is wreathed in smiles and there is holiday appearance around the Jefferson at every performance.

The Shubert-Garrick is dark this week and was reported so for two weeks, but "An Old Sweetheart of Mine," a dramatization of the late James Whitcomb Riley's famous poem, opened Sunday, 29.

At the American "A Little Girl in a Big City" is doing well the current week, and Thurston, the magician, is billed to open on Sunday afternoon next.

Bessie Clayton is the headliner at the Columbia, the Orpheum vaudeville home. Good business has been the rule there.

HAGERMAN.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace, Oct. 25: "The Rising Primadonna," with Katherine Dana, pleased, while Jack Donohue was a scream in "Just Natural." Auditorium, Oct. 24: Manuel Lorensen, who formerly managed this house, but lately connected with a theater in Portsmouth, N. H., has been reappointed as manager of the Auditorium. Mr. Lorensen was always popular in Manchester, and this move is considered a good one. "Manhattan Madness" was the picture which pleased the moving picture patrons.

J. J. MAHONEY.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—"Potash and Perlmutter in Society" is the current week's popular attraction at the New National, opening to a very large house with Barney Bernard featured in the role of Potash. Mr. Bernard is a most entertaining and interesting fun maker in this new Glass and Megrue sequel, and has the capital support of a noteworthy cast of well-known players that include Charles Lipson, Jennie Moskowitz, Lottie Kendall, Maurice Barrett, Louis Morrell, Robert Newman and Grace Fielding.

"The House of Glass." The past week's offering at this house, with Mary Ryan in a dominating star, scored a sterling success surrounded with a supporting company rated as the best.

Sunday afternoon and night, Oct. 22, John Philip Sousa and his Band gave two concerts at the National. Additional features on the program were attractions from the "Hip-Hip-Hooray Co.," comprising Nat. M. Wills, Harry Westford, tenor; Lealie Leigh, soprano; Herbert L. Clarke, cornetist, and Haruka Onuki, Japanese prima donna. Mme. Bernhardt, Nov. 6.

The Washington Square Players of New York, on a professional starring tour, making Washington their starting point, is the present week's offering at the Belasco, presenting during the week three different programs of four plays each, commencing with "A Bear," "Moondown," "A Miracle of St. Anthony," and "Helena's Husband."

The Victor Mapes and Winchell Smith comedy success, "The Boomerang," renewed during the past week at the Belasco a repetition of the big success and business of the past year in New York.

At the Belasco, week Nov. 5, Silvio Hein presents "The Merry Wives of Windsor" with an all-star cast headed by Thomas A. Wise, Constance Collier and Isabel Irving.

Nancy Boyer, a staunch favorite Western star, made her first Washington appearance at Poli's during the past week, presenting her new comedy drama "The Woman Who Paid," a most interesting story of Lower California in its earlier days, scoring a pronounced personal success. The current week's offering at Poli's by the International Circuit is "Keep Moving," with the comedians Will Fox and Harry M. Stewart commencing the week's engagement Sunday night, in the future according to arrangement, closing Saturday.

Tom Moore, manager of the Strand, from which the film "Purity" was barred in presentation by the District of Columbia Commissioners, has issued a statement to the public in which he announces that he will make further attempt to give presentation to that widely-discussed photoplay of which he controls all Southern rights. Mr. Moore, who has operated the Garden, Strand and Plaza theaters for some years with marked success, concluded final details during the past week for the erection of a new picture playhouse to be devoted to the production of stupendous film productions worthy of engagements of from four to six weeks, to be located on Ninth Street between D and E Streets, in the heart of the moving-picture trade, to have a seating capacity of 3,000.

Grace La Rue, heralded as the "International Star of Song," headlines the Keith bill the present week. Others include Morton and Morton, the musical comedians; Ciccolini the tenor; the Sixteen Navassar Girls, beautiful bandwomen; Arthur Deagon, the singing comedian; Thomas Swift and Co. in "Me and Mary"; "Libonita the Xylophone artist, Lloyd and Britt and the Alexander Bros.

"Hello New York" is the current week burlesque attraction at the Gayety. Lew Kelly is the star comedian with such assistants in the comedy line as Lon Hascal and James Tenbrooke and associates in Coley Lorella, Ernest Otto, Nettie Nelson and Earl and Marie Gates.

The "Ten Star Concert Series," under the direction of T. Arthur Smith for the coming season, was inaugurated at the National last Friday afternoon, by Mme. Frances Aida, prima donna soprano of the Metropolitan Grand Opera, assisted by Frank La Forge, to a large and enthusiastic audience.

Tuesday, Oct. 31, the Boston Symphony was heard under Dr. Karl Muck in the first of the five season series of orchestral concerts at the National. Fritz Kreisler was the soloist.

The cast for "Lady Patricia" as it is to be produced by the Drama League Players, include prominent Washington amateurs in Elsie A. Lancaster, Maud Howell Smith, Esther Gude, G. A. Lyon, Henry Dolan, Finley J. Hayes and Arthur H. Thomas.

JOHN T. WARDE.

HARTFORD

HARTFORD, CONN. (*Special*).—Parson's Theater is doing an excellent business. Judging from the present indications this season will prove even more successful than the last, which was one of the most successful the house has ever enjoyed. Oct. 20-22 Mrs. Fiske drew large and enthusiastic audiences to the theater. "Erstwhile Susan" was generally considered one of the best comedies of the season. Mrs. Fiske has always been popular in Hartford. "The Blue Paradise," 23-25, pleased the large number of people who attended. The company was a competent one and gave a very smooth performance. The latter part of the week "Hit the Trail Holliday" proved a decided "hit." The house did a large business and the comedy found the audience very responsive. Indeed the applause was at times almost continuous. Previously to Mrs. Fiske's engagement the ever popular John Drew played to very large audiences. "Major Pendennis" did not take very well with local audiences and the rather scanty applause was a tribute to the star rather than to his vehicle. "The Prince of Pilsen" recently presented at Parson's was very much of a disappointment. The company was mediocre. Attendances were good. "The King Pin," featuring Tom Moore and Percy Helton, was another recent attraction a Parson's which pleased. This play is amusing and interesting. Business grows better as the season advances.

The Portmanteau Theater was in Hartford and drew many people to the Hartford Club, 24. The several tabloid playlets presented were well received.

The Hartford High School Dramatic Association is preparing to present several plays during the coming season. John Perry has been re-elected president. Finances are in good shape and a prosperous year is expected.

The Palace is drawing capacity audiences "rain, shine and all the time." Poli's is also said to be doing well.

SEYMOUR WEMYSS SMITH.

OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—Russell: Frank B. Robertson Travelogue second week, Oct. 16-21, to capacity at each presentation. Yvette Guilbert, 24. Dominion, 19-21: Town Brown's Minstrels. De Pare Opera Co. Fred Weber & Co., Great Johnson, Babe and Eva Dolly, to capacity business. The Family, week 16-21: Good vaudeville and pictures to big business.

J. H. DEBS.

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PROF. I. HUBERT, Toledo, Ohio

HOUSTON, TEX.

HOUSTON, TEX. (*Special*).—Irving Berlin's Musical Comedy entitled "Watch Your Step" opened the season at the Auditorium, Oct. 25, giving three performances. The bill is one of the best that has been in this city in the past two seasons, and the dancing in the show is exceptionally good. Good houses matinee and night.

Majestic, vaudeville, a fair bill week 23: Janet Adair is the headliner. The Majestic always plays to S. R. O. houses. Prince, "Pantages Vaudeville" is playing continually to good houses. Queen, M. P., Norma Talmage in "Fifty-Fifty." Rex, M. P., Clara K. Young in "The Common Law," drawing very good houses. Crown, M. P., Lillian Walker in "The Blue Envelope Mystery." Zoe, M. P., Louise Glaum in "Somewhere in France." Isis, M. P., Francis Bushman and Beverly Bayne in "The Diplomatic Service." Key, M. P., Wm. H. Thompson in "The Eye of the Night." Auditorium, Y. M. H. A. Mud Town Minstrels "Local Talent" with Leon B. Lewis, Harry Mann, Kid Piser.

HERBERT GORDON.

(*Continued on page 16*)

STEIN'S
MAKE-UP
NEW YORK

WALTER L. CATLETT
Management Oliver Morosco
"SO LONG LETTY" Shubert Theatre

MILDRED BEVERLY
Management COHAN & HARRIS Address care DRAMATIC MIRROR

HAZELL COX
THE BLUE PARADISE Management Messrs. SHUBERT

—Aehl-Cpeh

JACK ROLLENS
TYPES
(I wish to Thank all the New York Mgrs. for the attention they paid when I addressed them last Sunday morning—now boys, don't get too upstage.)

BETH LYDY
With "THE GIRL FROM BRAZIL"

EDWARD H. ROBINS
Now presenting his own company with great success at the ROYAL ALEXANDRA THEATRE, TORONTO, ONT. For the Summer Season
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IN "SEVEN CHANCES"
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"THE FLAME" Lyric Theatre

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LAURA HAMILTON
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MARISE NAUGHTON
(Returned from France)
Leading Woman
AT LIBERTY Address Hotel Grenoble, New York.

MARJORIE R. DAVIS
INGENUE
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SELMA, ALA.

SELMA, ALA. (*Special*).—Academy of Music: Al. G. Field's Minstrels, Oct. 16, opened season 1916-17 to full capacity; "The Lilac Domino," Oct. 17, to large audience; "The Only Girl," Oct. 20, to excellent business; "Very Good Eddie," Oct. 27; "Daddy Long Legs," Nov. 1; "Mutt and Jeff's Wedding," Nov. 6.

Moving pictures, week Oct. 23: Academy of Music: Theda Bara in "Romeo and Juliet," Pauline Frederick in "Ashes of Embers," Mollie King in "The Summer Girl," Billie Burke in "Gloria's Romance" (last episode), Maurice and Florence Walton in "The Quest of Life" and "The Secret of the Submarine."

Walton Theater: "The Little Girl Next Door," "His Wife's Good Name," with Lucille Lee Stewart, "The World's Championship Baseball Series."

BEN J. SCHUSTER.

JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (*Special*).—A return engagement of "Fair and Warmer" attracted two large audiences to the Samuels Opera House, Saturday, Oct. 21. The play, as upon its former presentation in this city, was extremely well received. The Lyric Theater (vaudeville), Oct. 23-25, Riva Larsen Troupe, Gertrude Dudley and company, the Emerson Trio, Jofolio and Arnold in "The Crimson Stain." The Lyric Theater is again open on Sunday, running a program consisting of eight reels of motion pictures. Very good business is reported. Winter Garden, Oct. 24, Mary Pickford in "Hulda From Holland." Royal Theater, Oct. 24, "World Series Baseball Games" pictures.

A. L. LANGFORD.

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 15)

OKLAHOMA CITY, OKLA.

OKLAHOMA CITY, OKLA. (*Special*).—The Interstate Amusement Company has opened up an office here with E. C. Mills in charge, who will take care of the Interstate business in Oklahoma and Texas.

The Metropolitan, which has been operated by the striking stage hands, operators and musicians for the past eight weeks, has been turned back to Tucker Brothers, the original lessees, and will be operated by them as a fair house playing three acts vaudeville and motion pictures. The city passed an ordinance last week against picketing in front of the theaters. The strikers placed a woman picket in front of the Liberty and she was promptly arrested and released on bail. The strikers secured an injunction from the Supreme Court asking the city officials to cite why such an ordinance should be passed. This injunction is for fifteen days and the pickets are at work again.

The Liberty has been playing musical stock for the past two months with much success. Hoines & Tyne played here for three weeks and the Milton Schuster Company is now on its second week at this house.

All houses report a big business, and the effects of the strike have not been felt by any of them the past four weeks.

The Overholser, which has been dark all summer, opened the fifteenth, with the picture "Where Are My Children." This was originally booked for four days, but due to such enormous business it will be held over the balance of the week.

John Sinoulopo, manager and owner of the Lyric, has purchased the Broadway Theater, Tulsa, Okla., and is now operating it as an open house; while formerly only white rat acts were booked there.

Fred G. Weis, lessee of the Overholser, has released the house to Eastern capital represented locally by E. C. Mills. Ben Austin, this season with the Barnum & Bailey circus, will be the new manager. Fred G. Weis will return to New York where he will be connected with his father, Albert Weis. A. J. "Happy" Meinlager, treasurer of the Overholser four years ago, is back at his old place again. Everyone is glad to see "Happy's" jovial face in the ticket window. M. Schlom, formerly of the Prince, Houston, Texas, is the new electrician at the Overholser.

The Folly opened its season with vaudeville and pictures Oct. 22, playing four acts Hodkins Time. B. H. Powell is the manager and George Booth assistant manager.

Overholser (Ben Austin, manager): "The Girl He Couldn't Buy," 22-23-24; Pasquale Amato, 27. Folly (B. H. Powell, manager): Vaudeville and Pictures, week 22. Liberty (H. K. McCall, manager): Milton Schuster Musical Comedy Company, week 22, 3rd and last week. Lyric (John Sinoupolo, manager): Vaudeville and pictures. Empress, Strand, Majestic, Dreamland: motion pictures only. Metropolitan (Tucker Brothers): vaudeville and pictures.

F. S. GOLDSTAMET.

UTICA, N. Y.

UTICA, N. Y. (*Special*).—"The Blue Envelope" at the Colonial, Oct. 23, with Carrie Reynolds, to fair business. Blanche Ring, Oct. 24, dressed in and made a hit with two large audiences in "Broadway and Buttermilk." Return of "Fair and Warmer," Oct. 25. Vaudeville, Oct. 26-28: Noel Travers and Irene Douglass in "Meadowbrook Lane," Ed. Morton, Inglis and Reading, Hiel and Hecker, Thomas Trio. Vaudeville is now being played the last three days of each week instead of the International Circuit plays, and is meeting with favor. Boston Grand Opera company, Nov. 3, in "Tales of Hoffman"; Sarah Bernhardt in "Jeanne d'Arc," Nov. 4; "Camille" and "Peace at Home," a complete one-act play; Nazimova, Nov. 7, 8. Neal Harper is the new manager of this house. He succeeds A. E. Denman, who has accepted a position as agent.

Nov. 3 the Pormanteau Theater will be at the Hotel Utica Ballroom, under the auspices of the local Players' Club. Short plays, matinees and night.

Avon: Marie Doro in "The Lash" and Fannie Ward in "Witchcraft." Alhambra: Sir Herbert Tree in "Old Folks at Home." De Luxe week, Oct 23-28 had Rupert Julian, William Courtney, W. S. Hart, etc. Majestic: The Fox film, "Blue Blood and Red." Orpheum: Anna Nillson and others.

Lumberg, Oct. 23-25: Four Hawaiians, May and Louis, Brown and Brown, Callahan and Ryan, and Lillian De Vere present popular vaudeville Oct. 23-25. Burlesque, Sam Howe's Big Show, Oct. 26-28. Hippodrome, Oct. 23-Nov. 4: Ita, a mentalist. She has been seen here before and is exceedingly popular.

ARTHUR L. WILCOX.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"The Eternal Magdalene, with Eugenie Blair in the name-part, drew large audiences to the Majestic Oct. 23-28. Miss Blair as the woman was excellent. Her support was of the best. Wilson Reynolds as Elijah Bradshaw, the exemplary citizen, was fine; Edith Treasidor as the wife was very good. "For the Man She Loved," Oct. 30-Nov. 4.

The California Boys' Band was the big novelty at Keith's Oct. 23-25 to packed houses. Lionel Atwell and company had a clever sketch; Cecilia Weston and Dorothy Clarke had a fine musical offering; John T. Ray and company were all to the good with a sketch; Montrose and Allen were well placed in comedy; Three Glissenettes had a special athletic turn; "Plain Jane," with Bessie Barriscale, was the picture feature.

Jack Reid and his "Record Breakers" were the strong card at the Academy of Music, Oct. 23-28, to crowded houses. Social Follies company Oct. 30-Nov. 4.

"The Million Dollar Dolls" drew large houses to the Empire, Hoboken, Oct 23-28. Lew Hilton is as funny as ever; Grace Seymour made a hit with her good singing. "The Globe Trotters" Oct. 30-Nov. 4.

Elks ladies' night, Oct. 25, was a huge success.

WALTER C. SMITH.

WILLIMANTIC, CONN.

WILLIMANTIC, CONN. (*Special*). — "Civilization" at the Loomer with its musical score and lyrics, interpreted by a fine orchestra, was magnificent, Oct. 19-21. A big electric star over the doorway indicates that the old Bijou will soon start on a new career under management of Frank Cattelinia, of Fall River, Mass. "Princess Pat" at the Loomer Oct. 30. All the picture houses are doing excellent business.

CLARENCE C. PALMER.

TORONTO

TORONTO, CANADA (*Special*).—Royal Alexandra, Oct. 16-21: Lou-Tellegen in "A King of Nowhere" to fairly-good attendance. The ethereal Lou is gifted all right, but his play or vehicle is poor. The company is splendid. Mr. Greenstreet as Bluff King Hal being particularly good; also Louis Hall as Fitzwatter, and pretty Mercedes Dismore as Lady Margaret. Tellegen recalls the dear old Romantic Days of Bob Mantel. Grand Opera House, Oct. 16-21: "When Dreams Come True" to poor business. The music was tuneful enough, but the company was very poor.

Shea's, Oct 16-21: Houdini proved very mystical and did many marvellous tricks in open air on the street at noon. Eva Taylor and Lawrence Grattan in "Rocking the Boat" were splendid, but the balance of the bill was very ordinary, many of the acts being below the four-a-day average; good attendance.

Loew's, Oct. 16-21: "Kincaid Kilties" are very pleasing and their comedienne is a scream. Every turn on the bill is splendid; excellent business in both upper and lower theaters.

Royal Alexandra, Oct. 23-28: "Robinson Crusoe, Jr." to packed houses. Al. Jolson has never before proved to Toronto that he was really a good comedian till now. D'Orsay has not anything to do, but Frank Carter, Kitty Donor, Mabel Withee, and Claude Fleming appear to excellent advantage, and the lady Cannibals—well, it looks as if missionary boxes are still needed.

Shea's, Oct. 23-28: "The Prediction," with Hugh Herbert and our old friend, Blanche Douglas, scored a well-deserved hit; also the Seven Cute Kids, which are, "sure, the cutest act in vaudeville." Golet, Harris and Morley; also Harry Ellis, a fairly good tenor, please; other acts well received; good attendance.

Loew's, Oct. 23-28: Robert E. Connor in "Four Times a Year" is the outstanding feature of the week's bill, which is splendid. Ella Deleridge trio possess the best singing voices heard here in a long time. College Girl Frolics, the Lowrys, and others add to the evenings' enjoyment. Good business at both theaters.

Hippodrome, Oct. 23-28: Connolly Trio, Captain Kidder and company, and the Penn City Trio are the best of a good bill, and the film of "Jordan Is a Hard Road," with Dorothy Glish, is well worth seeing. Excellent attendance.

It seems peculiar that good productions come to Buffalo and do not come here. Toronto is a splendid theater city and good things always pay, so one thinks it a little surprising that Mrs. Fiske, "Katinda," Ruth Chatterton, "Alone at Last," and many others go to Buffalo and then were off toward New York.

GEO. M. DANTZER.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—The joy of the early season was the "Cohan Revue of 1916" at English's, Oct. 23-28, with the original New York cast, and while none of the plays burlesqued have been seen here, it was only a slight drawback, as no one could fail to enjoy the fun of the clever lines, the lively, catchy music and excellent dancing. Richard Carle, a great favorite here; Charles Winninger, whose remarkable impersonation of Ditrichstein, and whose acting was extremely clever; Harry Bulger, Vaill Vaill, Elizabeth Murray, Lila Rhodes, Miss Juliet, Grace Nolan, Harry Delf, Fred Santley, James C. Marlowe, Little Billy, John Hendricks, Alfred Latell, Boyle and Brasil, Jere Grady, Florence Curtis, Anita Elson, and many others made up a cast hard to beat. Elsie Ferguson, in "Shirley Kaye," Oct 30-Nov. 1.

The Pavley-Oukrainsky Ballet gave two enjoyable performances which were generously applauded by two fair audiences at the Shubert Murat, Oct. 18. It was the opening of the company's season and was of particular interest here owing to the appearance of Ruth Austin, an Indianapolis girl, who made her professional debut here as a classic dancer. Miss Austin's local press notices were flattering and well deserved. "A Pair of Silk Stockings" returned, Oct. 20-21, with an entirely different cast; not so good as the one seen here last season, with the exception of Ida Stratham, who was quite as charming as Eva Leonard Boyne as Molly. Langdon Bruce was her husband, and Phyllis Stuckey as Pamela. "The Other Girl" was another attraction seen here last season that returned Oct. 23-25, with a new company with two or three of the old company remaining. Laura Arnold, who played Wilson, is an Indianapolis girl who was given a warm reception by her many friends. James T. Powers, in "Somebody's Luggage," Oct. 26-28; Lew Fields, in "Step This Way," Oct. 30-Nov. 1. The Shriners celebrated Hallowe'en by giving their first theater party of the season, when they will have the entire house for the opening of "Step This Way."

At Keith's, Oct. 23-28, the Four Marx Brothers, in "Home Again," topped the bill, which included Claude and Fannie Usher, in "Fagan's Decision," which scored as it always has; Hull and Durkin, in an excellent musical act; Kerr and Weston, dancers, who went big, as did the American Comedy Four; Minnie Allen, and Witt and Winters.

The Park did a good business with "Step Lively," week Oct. 23, which was followed by "The Old Homestead."

PEARL KIRKWOOD.

ELGIN, ILL.

ELGIN, ILL. (*Special*).—"The Bohemian Girl," as presented by the Aborn Opera company, was the second attraction of the season at the Grand Oct. 23. Excellent business and company good. Elbbie and Martin's "Uncle Tom's Cabin" appeared Oct. 25.

(MRS.) J. A. DUMORE.

(Continued on page 17)

STEIN'S
MAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 16)

KANSAS CITY

KANSAS CITY (*Special*).—Orpheum (M. Lehman, manager): Ruth St. Denis, the noted dancer, together with Ted Shawn and a company of ten, headlined the bill Oct. 22 in a series of very interesting dances, including the "Incense Dance," a very fine piece of work. Lew Madden and company drew great applause with one of the cleverest sketches seen here in many weeks, as did also Cooper and Smith in a bellboy and porter act. Others on the bill were Betty Bond in song cycle, the DuFor boys in dances, and Leo Zarrell company in an acrobatic novelty; also Clarence Oliver and Georgia Gip.

Shubert (J. B. Fitzpatrick, manager): "Experience" was held over for a second week commencing Oct. 22. It is attracting much attention and drawing large and appreciative audiences. This week Mittal in "Pom Pom."

Garden (W. H. Quigley, manager): "My Aunt From Utah," a comedy, with incidental songs, was the international attraction week Oct. 22. Kate Elinore, last seen here with Lew Fields in "All Aboard," is featured and is excellent, but her supporting comedy is not all that it might be. Business good. To follow, "A Little Girl in a Big City."

Globe (Cyrus Jacobs, manager): The Globe offered a varied bill, Oct. 22, every act responding to repeated encores. J. Edmond Davis topped the bill with "The Ingrate," a playlet with a punch and a surprise finish. Others were Jerry and Gretchen O'Mears in character sketches, Wright and Davis in "The Love Insurance Agent," a dancing skit, Jack and Kitty Lee in Hawaiian dances, the Victorio Trio of singers, and Anita Diaz's monkeys. Capacity houses.

Pantages (W. J. Timmons, manager): Eva North and Arthur Silbert in "Bashfulology" were the decided hit of the bill Oct. 22. Miss North's infectious laugh caused more merriment than any other act on the bill. Adamson's Hawaiians offered a very pleasing musical treat. George Choss's Midnight Follies, Brown and Weston in a interesting and exciting walking contest, the Healy Sisters in comic songs, Stanley and Farrell in "Going to the Wedding," and William De Hollis in a juggling comique rounded out the remainder of the bill. Business excellent.

Gayety (George Gallagher, manager): With scenery that is unusual and music that is well rendered, Billy Watson's show pleased big houses week Oct. 23. The attraction boasts of a very capable chorus. This week, "Liberty Girls."

Century (Joseph Donegan, manager): Joseph K. Watson, heading a good company of musical fun makers, put over a good show Oct. 22 with the burlesque "Yiddisha Love." The chorus girls were given opportunity to display individual talent and made good. This week, Robinson's Parisian Flirts.

Grand (A. E. Elliott, manager): This house's flier into the motion picture field was short-lived and it is now trying out a policy of tabloid musical stock—three shows daily. "Jimmie Valentine's Pals," with the Grieves company, is the current offering and is pleasing patrons. The present company will likely remain for a four to six weeks' season.

Convention Hall (Louis Shouse, manager): The Ellis Opera company, Oct. 25-26, in brilliant productions of "Carmen" and "Il Trovatore," to capacity houses. Farrar, Rappold, Homer, Muratore, Kingston and Whitehill were among the stars who appeared.

Auditorium: Lucien Denni presented his latest musical production, "Fame," Oct. 20-21, to enthusiastic capacity houses. The offering was styled a syncopated movie in eight reels and is a sequel to "The Chase," produced last season. Mr. Denni, who became prominent with his "Oceana Roll," is now devoting his entire time to the production of his musical comedies, of which "Fame" was the seventh—and for all of which Mrs. Denni supplies the book. Among the most pleasing of the twenty-five musical numbers in "Fame" were "Just for Remembrance, Dear"; "Love's Bouquet," "In My Persian Garden," "Romeo and Juliet," "Sayonara," and "Aunt Eliza's Ragtime Anniversary." Virginia Reiger was the star of the production, but Mrs. H. Lewis Hess did the most finished work, both in the reading of her lines and her song numbers. Leone Clements was a very beautiful prototype of Hazel Dawn and scored with her "Manikin Maid" song. R. Harold Hulen appeared in several characterizations and sang "Ragtime Colonial Days" in splendid voice. Mr. Denni now has "Carnival" in rehearsal.

Kansas City was well represented in the headliner on last week's Orpheum bill. Ted Shawn who is Mr. St. Ruth Denis, and Clarence Oliver are both residents of this city, the latter having played several successful stock engagements here. J. R. MCCLERNY.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—A jury called to try William Casey, manager for the Tivoli, a picture house, for producing "Wars' Women" was acquitted of the charge of offering an improper picture.

Pauline Lord is contesting the suit against her for $25,000 for alienating the affection of Billy Roche from his S. F. wife. It is also claimed that he married Pauline Lord when the first marriage had not yet been annulled.

"Intolerance" is being thrown on the screen at the Columbia to crowded houses, and is now in its third week.

"Passers-By" was offered for the first time in San Francisco at the Alcazar Oct. 23. Eva Lang and John Halliday were the stars.

The Cort has Eva Tanguay with a vaudeville company. This is her first visit here in many years. The morning papers did not praise the star or the show.

The Orpheum has Herbert Williams, Jack Wyatt and his lads and lasses, William and Wolfus, Laura Nelson Hall, whom we knew many years ago in old Morosco, and pleased to see her a star.

The Empress filmed "Marvelous Maciste" and good vaudeville acts.

Pantages gave us motion pictures and a good vaudeville bill. A. T. BARNETT.

SEATTLE

SEATTLE (*Special*).—Moore and Metropolitan, dark Oct. 15-21. Pantages, vaudeville and photoplay Oct. 15-21; good business prevailed. Palace Hip, vaudeville; Alhambra, vaudeville. Motion pictures at the Clemmer, Coliseum, Colonial, Grand, Mission, Liberty, Rex, Strand, and other houses. BENJAMIN F. MESSERVEY.

PITTSBURGH

PITTSBURGH (*Special*).—Lou-Tellegen appeared at the Alvin Oct. 23-28 in a romantic piece, "A King of Nowhere." Tellegen is cast as Godred, a Celtic knight, and proved to Pittsburgh audiences that he is a truly great actor. Sydney Greenstreet in the role of Henry VIII had a good opportunity to show his ability and took advantage of it. Mercedes Desmore is Tellegen's leading woman. Other various roles in the piece offered the players very little opportunity. "The Passing Show of 1916" week Oct. 30.

J. Hartley Manners' new play, "The Harp of Life," written specially for Laurette Taylor, was the offering at the Nixon week Oct. 23. Miss Taylor is credited with the best work of her career in the role of Sylvia Brooke, the mother of a nineteen-year-old son. Philip Merivale gave a finished enactment of the husband. Others in the cast were W. J. Ferguson, Violet Kemble Cooper, Dion Titheradge, Pfeliett, Paget and Lynn Fontanne. "The Boomerang," Oct. 30-Nov. 4.

Joe Welch drew good houses at the Lyceum, Oct. 23-28, in "The Peddler," the entire company being one of merit. In the cast were Jane Moro, Harrison Roberts, Luella Pullen, Ada Dalton, Evelyn De Vries, Paul Hamlin, and F. E. Elliott. "How Hearts Are Broken," Oct. 30-Nov. 4.

Emmett Corrigan and company was the headliner of a good and varied bill of vaudeville at the Grand, Oct. 23-28, in "The Van Lowe Diamond." Mr. Corrigan had excellent support in Aubrey Beattie. Billy Schoen and Elizabeth Mayne were one of the hits of the bill. The Morgan Dancers was the headliner week Oct. 30.

The William Fox film, "The Daughter of the Gods," with Annette Kelermann, opened at the Pitt Oct. 25 for an indefinite stay. During the first performance the house was packed to overflowing, and this attraction will no doubt be a popular one for several weeks to come. Miss Kellermann (herself) witnessed the opening performance at the Pitt, as did also Robert Hood Bowers, composer of the music, and both spoke a few words to the audience. Isadora Duncan gave a single performance at the Pitt Tuesday night, assisted by Carl Bernthaler and his orchestra. A large audience was in attendance.

Al. Reeves and his Beauty Show drew good houses at the Gayety, Oct. 23-28. Reeves still continues to sing the tiresome "Give Me Credit, Boys," song, which has been worked to death. The Tango Girls was the offering at the Academy, and the Victoria Stock Burlesque company had two good burlettas.

Many of Pittsburgh's stock patrons witnessed a real treat at the Olympic during week Oct. 30, where an old favorite, one Alice Gale, had a prominent part in the William Fox film production of "Romeo and Juliet," featuring Theda Bara. D. JAY FACHINER.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—The formal opening recital of the Musicians' Club, given by Mrs. Channing Ward, pianist, and with the assistance of Mrs. Frances West Reinhardt, soprano, in the auditorium of the Woman's Club, Oct. 25, was a notable success. "Gus Hill's Follies of 1916" attracted large audiences to the Academy of Music, matinee and night, Oct. 25. Some of the principals worthy of mention were Bertha del Monte, John Larkins, Thomas Welch, and Pete Curley. Max Marcin's drama, "The House of Glass," presented by Cohan and Harris at the Academy of Music, Oct. 27-28, with matinee Oct. 28, with an excellent cast to large and enthusiastic audiences.

"Keep Moving" drew capacity audiences to the Bijou week Oct. 23-28, with matinees Oct. 24-28. "Broadway After Dark" attracted large audiences at the Bijou week Oct. 30-Nov. 4 with matinees Oct. 31-Nov. 2-4. All of the picture houses continue to pack 'em in all day long and until 11 P. M. Some of the attractions for the last week were: Victor, "Dollars and the Woman," Tom Moore and Ethel Clayton, V-L-S-E production and comedy: Rex, "Girl From Frisco," featuring True Boardman (Stingaree), "The Franchise," American Western Drama.

New Theater: Owen Moore and Marguerite Courtot in "The Kiss," Marguerite Clark in "Still Waters."

Strand: Bessie Barriscale and Charles Ray in "Plain Jane," and a Keystone comedy.

Colonial: Florence La Badie in "Saint, Devil and Woman," Theda Bara in "Romeo and Juliet."

Coming at the Odeon: Norma Talmadge in "Martha's Vindication, and "An Oily Scoundrel."

Isis: Mary Pickford in "A Pueblo Legend," personally directed by D. W. Griffith, and other features.

The John Robinson Circus, as usual, attracted full tents, day and night, Oct. 26.

NEAL & MCCONNELL.

SCRANTON, PA.

SCRANTON, PA. (*Special*).—"Maid to Order," which was to have been here Oct. 20-21, canceled their dates on account of the severe illness of Miss Botti, who sings the principal role in the opera, Ramona was here the entire week of Oct. 23 and pleased excellent business. "Fair and Warmer," Oct 30-Nov. 31, Academy.

Poli: Two more fine bills week Oct. 23, with Will Oakland in "Danny O'Gill, U. S. A." and Andrew Mack as headliners, and Valeska Suratt, La France Rose Troupe, and Lillian Walker in "The Blue Envelope Mystery," May Tully in "Finders-Keepers," and others. The photoplays were unusually good to capacity houses.

"The Thoroughbreds" pleased excellent houses at the Majestic with a ten-round boxing contest betwen Willie Ritchie and Al. Murphy.

Strand: Theodore Roberts and Anita King in "Anton, the Terrible," Oct. 23-24; Fannie Ward in "Each Pearl a Tear," Oct. 25-26; Clara Kimball Young in "The Common Law," Oct. 27-28, to excellent business. The orchestra is worth the price of admission.

Mirian Schiller, a little girl, only six years old, gave a dance recital at the Century Club to a packed house. Her dancing was really wonderful, considering her age. Her program comprised Dance of the Rose, Mexican Dance, Cupid Dance, Grecian Dance, and Dance of the Nubian Slave, the last being her best effort. Applause was very generous. C. B. DERMAN.

(Continued on page 18)

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ALLENTOWN, PA.

ALLENTOWN, Pa. (*Special*).—Rose Stahl played "Emma MacChesney," Oct. 27, for the first time at the Lyric before a full house. She managed to secure a hit even though her supporting company was very weak. Alf. Hayman and Ann Murdock were interested spectators at this "near-premier."

The Glaas-Goodman comedy, "Object—Matrimony," followed it and the two cloak-suit plays have each been compared with Potash and Perlmutter and have suffered accordingly. Wm. A. Brady and Montague Glass attended the performance here.

Tom Wise, Constance Collier, Isabel Irving, proved the trio of stars who brought "Merry Wives of Windsor" to our city 26. The entire company was excellent. "Nobody Home," "It Pays to Advertise," Albert Spaulding, "Fair and Warmer," week 23.

FORD L. SHOTWELL.

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 17)

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—"In Walked Jimmy," a rapid fire sort of comedy, opened at the Modern, week Oct. 23, and is a grateful and pleasing change from the usual run of melodramas. Harry Clay Blaney, a well-liked comedian, breezes through Jimmy much as he did Willie Line, in "Across the Pacific." He pauses once in a while to hand out a tit-bit of sentiment about smiling to those who do not see things in a cheerful light and is as persuasive when he has to be stern. Mister Dennis as the shipping clerk, and Miss Bennett as the forelady spread the cheerfulness still more, so that Mr. Barrett as the detective and Mr. Clayton, impelled by jealousy, have a very hard time of it. The whole cast perform in a very pleasing and entertaining manner.

Sliding Billy Watson and Ed. Lee Wrothe were given a hearty welcome by two large audiences, Oct. 23. Watson provides the comedy in the first act, in a burlesque, entitled the "Clockmaker," while Wrothe assumes a similar responsibility in the second act. The first act goes off with a snap that is refreshing. Wrothe appears to good advantage.

"Buried Treasure" is an altogether simple and unassumingly agreeable little comedy, which had its first metropolitan performance at the Providence Opera House, Oct. 23. George M. Cohan was present.

Lynne Overman, formerly leading man of the Albee Stock company, at Keith's, week Oct. 23, appearing in one of the headline numbers, in a one-act comedy, entitled "Mary's Ankle." He was warmly greeted on the opening night and responded with a characteristic breezy performance in a role well adapted to his qualifications as a light comedian. Mallia Bonconi, violin virtuoso, made a very impressive appearance, and held the attention of her auditors from the beginning of her performance to the end.

"Prosperity," a sketch presented by Ezra Mathews, was among other features of the bill. Jack King and Morton Harvey, in singing, piano playing, and comedy; Jim Toney and Ann Norman, in "Look, Listen, and Laugh"; Burley-Burley in acrobatic feats, and Joseph M. Norcross, with Marian Whytyng, in "The Old Minstrel," made up the rest of the bill.

HAROLD COLEMAN.

NEWARK, OHIO

NEWARK, OHIO (*Special*).—Auditorium (George M. Fenberg, manager): The Cabaret Girls, afternoon and evening, Oct. 9; capacity house; pleased. "The Other Man's Wife," Oct. 10, gave a pleasing performance to good business. The Edgar Selwyn company presented "The Twin Beds" to a large and fashionable audience. Miss Lois Bolton as Mrs. Blanche Hawkins was decidedly attractive and gave a splendid performance; William Courneen as her husband was equally clever; R. M. D'Angelo as Signor Monti was exceptionally good. His wife, Virginia Fairfax, was clever. Tom Manning and Miss Gladys Webster as Andrew Larkin and Amanda Larkin were good; Miss Kathryn Wells as Nora the housemaid was very good. This is the best comedy that has been in this city for a long time. They will probably return later this season. "Follies of Pleasure," afternoon and evening, pleased capacity house. The Russian Symphony Orchestra, Oct. 17, proved to be a real treat and was enjoyed by a large and fashionable audience. Mlle. Lada was all that has been claimed for her; she is decidedly clever and was repeatedly encored. Joe Fulton, who was a Newark girl, sang a beautiful solo and was liberally applauded, both when she made her appearance on the stage and after the rendition of her solo; she was required to sing an encore. Every member on the program was pleasing and the musicians were exceptionally capable. "The Little Girl in a Big City," Oct. 19, was a real genuine melodrama and was presented by a very good, well balanced company to a fair audience. "Youth, Beauty and Folly," Oct. 23, afternoon and evening, was exceptionally good; capacity house. K. of C. Minstrels, Oct. 26; "Freckles," Oct. 28; Lyman H. Howe's Travel Festival, Oct. 29; "Hello, Girls," Oct. 30; "The Only Girl," Nov. 1.

A contract has been signed with the management of "The Other Man's Wife" company to play a return engagement here as a benefit for the stage hands. R. L. Welch, of Indianapolis, has leased the Kozy Theater and will commence tabloid musical shows in the near future. Mr. Welch is a member of the Gus Sam Association. Frank Boyce is assisting Welch.

BESSIE FOWLER.

DES MOINES, IA.

DES MOINES, Ia. (*Special*).—Berchel (Elbert and Getchell, managers): Rose Sydell and her London Belles for the burlesque end of week Oct. 27, is one of the best musical burlesques seen here this season. Witzi Hajas in "Pom Pom," Oct. 26; Neil O'Brien's Minstrels, Oct. 27; "The Bon Ton Girls," Oct. 29-Nov. 2; "The Mission Play," direct from its California showing Nov. 1-4. The Empress had an unusually well-balanced vaudeville bill, with "The Four Beauties" as topliner.

Orpheum (George Sackett, resident manager): Ray Samuels, the blue streak of vaudeville, as topliner of a strong bill, shared honors with Mason Keeler. The volunteers and the Misses St. Clair in a musical act, are deserving mention.

The Garden, recently showed for one week, the new Clara Kimball Young photoplay, "The Common Law," to the largest attendance of any picture show in the city.

"Romeo and Juliet" finds popular favor at the local picture houses week Oct. 22. The "Metro" release, featuring Bushman and Bayne, is at the Palace, and the Fox production, with Theda Bara and Harry Hilliard, at the Casino. Madame Schumann-Heink and Evan Williams appeared in recital at the Coliseum, Nov. 3. Geraldine Farar in concert at the Coliseum, Nov. 8.

KAHN.

ST. JOHN, N. B.

ST. JOHN, N. B. (*Special*).—Opera House showing "Liberty," to full houses, has booked "The Climber" with local caste under Mrs. A. C. D. Wilson, Nov. 9-11; also Albert Brown, in "The Black Feather." The Imperial is making a big hit with W. H. Lytell and Company in "An All Night Session." The 180th Battalion gave a benefit concert in the Keith house Nov. 1. All the houses here are settling down to good regular business.

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FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—Academy of Music: Strong bill, Oct. 23-25, to excellent attendance. Ethel Clayton, Emmet Corrigan, Gerda Holmes, and all-star cast in the photo-drama "Husband and Wife." Holbrook Blinn and Clara Whipple in "The Prima Donna's Husband." Holme's Travelogue, Jane Grey in "The Test," William Nigh and Irene Howley in "Life's Shadows," and Fay's Supreme Orchestra, to large attendance.

Bijou: Wilmer Watters and company in "The Late Van Vamp." Blanche Sweet in "The Storm." Maclyn Arbuckle in "The Other Man." Tom Mahoney, Edwin Ford, and Lottie Leslie. Reed and Wright, Nut Sydell, Lezey and O'Connor, Walton and Delbert, the Cappellna, the Military Quintette, and Marie Doro in the photoplay, "The Lash," to large attendance.

Savoy: Five Ching Loo Maids, Williams and Kent, Four Ioanis, Helen and Rice, Kirby and Rome, Ormi Hawley in "Where Love Leads," a William Fox feature, second episode of "The Shielding Shadow," drew large attendance and pleased.

Palace: Large attendance and a strong line of feature films. Plaza: Blue Ribbon feature pictures to large attendance. Star, Globe, Lyric and American picture theatres drawing well.

Leopold Lane, the talented English actor, who has appeared with all the famous American stars, arrived in town Oct. 17 and has opened a school of dramatic art. He will also act as director for all local productions.

Manager Charles A. Goettler, of the New York Hippodrome production of "Hip, Hip, Hooray," was a welcome caller Oct. 25. Charlie being one of our old-time friends. We were also informed that on June 1 he was married to Miss Emma Hull, and that was a complete surprise.

W. P. Gee.

CLEVELAND, O.

CLEVELAND, O. (*Special*).—The Cleveland Center of the Drama League has begun a busy season under the presidency of Prof. J. M. Tolsen of Case School of Applied Science. A bond issue has been authorized and plans have been drawn for a huge municipal auditorium in Cleveland. Through the efforts of the Drama League one of the smaller auditoriums in the building will be equipped with a stage and may be used as a "little theater."

Beginning Nov. 7 and running until April, a pretentious series of lectures dealing with the American Drama has been arranged. Among the numbers are the following: Montrose Moses, "New Forces in American Drama"; Maurice Browne, Dec. 11: "The Little Theater Movement"; George Pierce Baker, Feb. 10, "Judging a Play—Some Safe Standards"; Hiram K. Moderwell, March 12, "The American Theater Growing Up"; Clayton Hamilton, April 18, "The New Art of Making Plays."

RALPH A. HAYES.

FT. DODGE, IOWA

FT. DODGE, Ia. (*Special*).—Through the change of policy of the Magic Theater there are at present but two movie houses in the city, the Majestic and Lyric. The Strand management expected to open for business Nov. 1, but on account of delay of materials this has been indefinitely postponed. All movies are doing phenomenal business.

Having been disappointed by one of his vaudeville teams on "account of illness" Manager Nugent of the Princess secured the services of Edwin and Bernice Arthur, two local young musical artists, who put on a very fine number with their mariballe phone and traps. They were overwhelmingly received Oct. 22-28.

Manager Jimmie Martin of the Magic announced that in the future his theater, formerly a "movie house," would cater only to legitimate business. Under its new policy the Magic was opened Oct. 8 with the "Million Dollar Doll," with Miss Marigold Gano in the lead. The play and players were well received. Miss Gano was formerly a member of the "Princess Pat" company.

LILLIAN M. RANKIN.

SYRACUSE, N. Y.

SYRACUSE, N. Y. (*Special*).—Tom Wise at the Wieting Oct. 19-21, in "Merry Wives of Windsor," to good business.

"The Thirteenth Chair" at the Empire, 19-21, to fair houses. Harrison Hunter, Miss Margaret Wycherly, Belle D'Arcy, Eva Congdon, George Graham are in the cast.

FREDERICK E. NORTON.

(Continued on page 19)

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 18)

MONTREAL

MONTREAL, CANADA (*Special*). — "Common Clay" at His Majesty's, Oct. 23-28, proved a strong and interesting play. Catherine Towers filled the role of Ellen Neal excellently, and Thomas E. Shea, well known here in the past, was good in the role of Judge Fullerton. W. A. Whitecar, Raymond Bramley and James J. Cassidy are all worthy of mention. Albert Brown in "The Black Feather," Oct. 30-Nov. 4.

"Hobson's Choice" at the Princess, Oct. 23-28, was one of the most enjoyable plays of character study seen here in a long while, and the company performing it are artists of undoubted ability. The story is simple, like Bunty, but tremendously human. The principal parts are in the hands of Margaret Nybloe, A. P. Kaye, and Edward Phelan, and are all capitally done. Wednesday night extra interest was added to the program by the production of "Tommy's Bit," a sketch by Lance-Corporal Le Roy Clemens, once a member of the Quinny company, is now a member of the Irish Rangers, and shortly to go to the front. It is a clever little sketch of hospital life at the front, and was well acted by A. P. Kaye as the Tommy, May Seton, Clemens himself, and Jane Ross. Al. Jolson in "Robinson Crusoe, Jr.," Oct. 30-Nov. 4.

Jean Adair in "Maggie Taylor, Waitress," scored a hit at the Orpheum. Thomas Swift and the company did good work in "Me and Mary." Truly Shattuck and Mary Goulden are genuinely funny.

"La Semoiselle de Magasin," a Belgian play, is the offering at the National Francais. J. P. Fillion does a particularly clever piece of work. The Star and Garter show is drawing well at the Gayety. "L'Amour Mouille," a pretty light opera, is the bill at the Canadian-Francais. Battle of the Somme pictures and a good vaudeville bill are at the Francais.

W. A. TREMAYNE.

DIXON, ILL.

DIXON, ILL. (*Special*).—Opera Theater (Rohrer and Eastman, managers): James Thatcher presented "The Old Homestead" Oct. 21 to good business, the production being an international attraction. Double matinees and evenings, Oct. 23-24. Thomas H. Ince's "Civilization," pleased capacity business.

Family Theater (L. R. Rohrer, manager): Vaudeville and photoplays to capacity houses, Oct. 17-24.

Princess (George Slothower, manager): Photoplays to capacity business, Oct. 17-24.

H. A. ROE.

JACKSONVILLE, FLA.

JACKSONVILLE, FLA. (*Special*).—At the Duval, "Mutt and Jeff," Oct. 21, 22, drew good business at three performances. Al. G. Fields's Minstrels, Oct. 23, 24, three performances to good business. Maude Adams in "The Little Minister," Oct. 28. House practically sold out first day of sale. Keith's vaudeville at the Orpheum is drawing good business. There is every indication of first-class business for any good attraction the coming season.

Ethel M. Burton, of the Vim company here, was chosen queen of the Fall Festival by popular vote, and she selected the mayor, J. E. T. Bowden, as her king. The king, in honor of the occasion, presented the queen with a handsome solid gold vanitie, with sapphire clasps. A monogram, E. M. B., is engraved on one side and a dainty crown on the reverse. On the inside is engraved, "Queen Esther, from her King, J. E. T. Bowden, Mayor of Jacksonville, commemorating the Fall Festival of 1916."

E. O. UEDEMANN.

BURLINGTON, N. J.

BURLINGTON, N. J. (*Special*).—Joe Hortiz and a company of average merit appeared at the Auditorium Oct. 25 in his new play, "Along the Rio Grande," to capacity business. Hortiz in the role of Otto Schwindt, a singing comedian of brave deeds. Interspersed throughout the action of the play were song numbers rendered by Hortiz which elicited just recognition from the large audience. Others of the cast were: Pauline Burns, Bertha Blank, Jack Alexander, Howard L. Ely, Harry M. Yost, Al. Stokes, and Edward Shaefer.

Triangle, Fox, Metro and Keystone screen successes at popular prices continued to draw good houses. An attractive bill of vaudeville and pictures drew S. R. O. Oct. 21. Bessie Barriscale in "Home," Oct 24; "Pillars of Society," with Henry Walthall and Mary Alden, Oct. 26; Bertha Kalich in "Ambition," Oct. 27; Julius Steger in "The Blindness of Love," and a six-act vaudeville program to excellent returns, Oct. 28. "Mutt and Jeff" Nov. 8.

J. WILL BURR.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Atlanta, Ga., 30-Nov. 4. Birmingham, Ala., 2. Nashville, Tenn., 3, 4. Memphis 6-8. Jackson, Miss., 9. Vicksburg 10. Meridian, 11.

ANGLIN, Margaret (Chas. Frohman, Inc.): Chgo. 30-Nov. 11.

ARMS and the Girl (Wm. Harris, Jr.): N. Y. C. Sept 27—indef.

BACK Fire (Walter N. Lawrence): N.Y.C. Oct. 2—indef.

BERNHARDT, Mme. Sarah (W. F. Connor): Rochester 2-4.

BIRD of Paradise (Oliver Morosco): South Bend, Ind., 1. Huntington 2. Wabash 3. Ft. Wayne 4. Muncie 6. Anderson 7. Logansport 8. Frankfort 9. La Fayette 10. St. Louis 12-18.

BLANEY, Harry Clay (Circuit): Worcester 30-Nov. 4. Buffalo 6-11. Pittsburgh 13-18.

BOOMERANG, The (David Belasco): Pittsburgh 30-Nov. 4. Cinti. 6-11.

BOYER, Nancy (Will J. Donnelly): Balto., 30-Nov. 4. Camden, N. J., 6-11. Phila. 13-18.

BROADWAY After Dark (Halton Powell): Richmond 30-Nov. 4. Washington 6-11. Balto. 13-18.

BUNTING, Emma (E. A. Schiller): Bridgeport, Conn., 30-Nov. 4. Prov. 6-11. Boston 13-18.

CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—indef.

CINDERELLA Man (Oliver Morosco): N.Y.C. Oct. 23-Nov. 4.

COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—indef.

COMMON Clay (A. H. Woods): Chgo. Aug. 28—indef.

COMMON Clay (A. H. Woods): Phila. Oct. 16-Nov. 4. Balto. 6-11. Washington 13-18.

DAUGHTER of Mother Machree (Leffler and Bratton): Prov. 30-Nov. 4. Boston 6-11. Worcester 13-18.

DITRICHSTEIN, Leo (Cohan and Harris): Chgo. Oct. 1—indef.

DREW, John (Chas. Frohman): N.Y.C. Oct. 28—indef.

ELINORE, Kate (Williams and Hill): Omaha 30-Nov. 4. Chgo. 6-11. Indianapolis 13-18.

EMMETT, Gracie (Circuit): Newark 30-Nov. 4. B'klyn 6-11. N.Y.C. 13-18.

ETERNAL Magdalene: Paterson, N. J., 30-Nov. 4. Newark 6-11. B'klyn 13-18.

EVERYWOMAN (Henry W. Savage): Winnipeg, Man., Can., 30-Nov. 4. Regina, Sask., 6-8. Saskatoon 9-11. Edmonton, Alta., 13-15.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Phila. Oct. 1-Nov. 11.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Lincoln, Neb., 3-Nov. 4. Omaha 2-4. Milwaukee 5-18.

FAIR and Warmer (Selwyn and Co.): Chgo. Aug. 7—indef.

FAIR and Warmer (Selwyn and Co.): Toronto 30-Nov. 4.

FERGUSON, Elsie (Klaw & Erlanger): Indianapolis 30-Nov. 4.

FISKE, Mrs. (Corey and Riter): Boston Oct. 23—indef.

FLAME, The (Richard Walton Tully, Inc): N.Y.C. Sept. 4—indef.

FOR the Man She Loved (Arthur C. Alston): Jersey City, N. J., 30-Nov. 4. Paterson 6-11. Newark 13-18.

GETTING Married (Wm. Faversham): N.Y.C. 6—indef.

GIRL He Couldn't Buy (Arthur C. Alston): N.Y.C. 30-Nov. 4. Bridgeport, Conn., 6-11. Prov. 13-18.

GIRL Without a Chance (Eastern, Robert Sherman): Curwensville, Pa., 1. Du Bois 2. Salamanca, N. Y., 3. Olean 4. Emporium, Pa., 5. Sunbury 6. Shamokin 9. Mt. Carmel 10. Scranton 11. Shenandoah 13. Bloomsburg 14. Lansford 15.

GIRL Without a Chance (Western, Robert Sherman): Plainville, Kan., 1. Hill City 2. Colby 3. Goodland 4. Ellis 6. Wilson 7. Ellsworth 8. Hoisington 9. Ellinwood 10. Larned 11. St. John 13. Macksville 14. Stafford 15.

GOOD Gracious Annabelle (Arthur Hopkins): N.Y.C. Oct. 31—indef.

HEART of Dixie (Robt. Campbell): Detroit 30-Nov. 4. Chgo. 6-11. St. Louis 13-18.

HIS Bridal Night (A. H. Woods): Balto. 6-11.

HIT-the-Trail Holliday (Cohan and Harris): Louisville 30-Nov. 1.

HIT-the-Trail Holliday (Cohan and Harris): B'klyn 30-Nov. 4. Balto 13-18.

HOBSON'S Choice (Messrs. Shubert): Edmonton, Alta., Can., 29-Nov. 1.

HODGE, William (Lee Shubert): N.Y.C. Oct. 4—indef.

HOLMES, Taylor (Jos. Brooks): N.Y.C. Oct. 2—indef.

HOUR of Temptation (Phil P. Benedict): Cleveland 30-Nov. 4. Toledo 6-11. Detroit 13-18.

HOUSE of Glass (Cohan and Harris): Boston 30—indef.

HOUSE of Glass (Western: Cohan and Harris): Norfolk, Va., 1. Raleigh, N. C., 2. Greensboro 3. Charlotte 4. Winston-Salem 6. Columbia 7. Greenville, S. C., 8. Asheville, N. C., 9. Bristol, Tenn., 10. Knoxville 11. Nashville 13, 14. Chattanooga 15.

HOW Hearts and Homes Are Broken (Circuit): Pittsburgh 30-Nov. 4. Youngstown, O., 6-11. Cleveland 13-18.

HUSH (Winthrop Ames): N. Y. C. Oct. 3-Nov. 4.

IN Old Kentucky (Rowland-Clifford-Gatts, Inc.): Albia, Ia., 1. Grinnell 2. Newton 3. Oskaloosa 4.

IRWIN, May: Balto. 30-Nov. 4.

IRVING PLACE Theater Co.: N.Y.C. Sept. 26—indef.

JUSTICE (John D. Williams): Chgo. Oct. 16-Nov. 11.

JUST a Woman (Messrs. Shubert): Springfield, Mass., 30-Nov. 1. N.Y.C. 6-11.

LITTLE Girl in a Big City (Co. A. Arthur C. Alston): Kansas City 30-Nov. 4. Omaha 6-11. Chgo. 13-18.

LITTLE Girl That God Forgot (John J. Bernero): Birmingham 30-Nov. 4. Atlanta 6-11. Richmond 13-18.

LITTLE Peggy O'Moore: Phila. 30-Nov. 4. Jersey City 6-11.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—indef.

MAUDE, Cyril: N.Y.C. Oct. 30—indef.

MANTELL, Robert: Montreal 6-11.

MERRY Wives of Windsor (Silvio Hein): Balto. 30-Nov. 4. Washington 6-11.

MILLIONAIRE'S Son and the Shop Girl (Circuit): Memphis 30-Nov. 4. Birmingham 6-11. Atlanta 13-18.

MY Mother's Rosary (Ed. Rowland): Atlanta 30-Nov. 4. Richmond 6-11. Washington 13-18.

NATURAL Law (Southern Co.): Phila. 30-Nov. 11. Jersey City, N. J., 13-18.

NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.

OBJECT—Matrimony (W. A. Brady): N.Y.C. Oct. 25—indef.

O'HARA, Fiske (Augustus Pitou, Jr.): Omaha 29-Nov. 1. Perry, Ia., 2. Ft. Dodge 3, 4.

OLD Lady 31 (Lee Kuzel): N. Y. C. 30—indef.

OLD Homestead (S. Z. Poli): Indianapolis 30-Nov. 4. Louisville 6-11. Nashville 13-18.

OLD Sweetheart of Mine: St. Louis 29-Nov. 4.

PATTON, W. B. (Frank B. Smith): Blair, Neb., 2. West Point 3. Wisner 4. Snyder 5. Wahoo 6. Hastings 7, 8. Minden 9. Cambridge 10. McCook 11. Alma 13. Norton, Kan., 14.

PEG o' My Heart: B'klyn 30-Nov. 4. N.Y.C. 6-11. Bridgeport 13-18.

PENALTY of Sin: Chgo., 30-

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Nov. 4. St. Louis 6-11. Kansas City 13-18.

PIERROT the Prodigal (Winthrop Ames): N.Y.C. Sept. 6—indef.

POLLYANNA (Jos. Brooks and Geo. C. Tyler): N.Y.C. Sept. 18—indef.

POTASH and Perlmutter in Society (A. H. Woods): Washington 30-Nov. 4. Phila. 6-25.

POWERS, James T. (Messrs. Shubert): Cinti. 30-Nov. 4

REBECCA of Sunnybrook Farm (Gaskell and MacVitty): Salina, Kan. 1. McPherson 2. Dodge City 3. Larned 4.

RICH Man, Poor Man (George Broadhurst): N.Y.C. Oct. 5—indef.

RIGHT Little Girl (W. H. Currie and T. Daniel Frawley): Syracuse 6-8. Albany 9-11.

ROLLING Stones (Clark Ross): Buffalo 30-Nov. 4. Pittsburgh 6-11. Youngstown, O., 13-18.

SERAMONDA (Julia Arthur): Long Branch, N. J. 11

SEVEN Chances (David Belasco): N.Y.C. Aug. 18—indef.

SHAMEEN Dhu: Scranton, Pa. 2-3. Allentown 4. Harrisburg 6. Altoona 7. Clearfield 8.

SHEPHERD of the Hills (Gaskell and MacVitty): Brenham, Tex. 1. Hempstead 2. Navasota 3. Beaumont 4.

SILENT Witness (H. H. Frazee): B'klyn. 30-Nov. 4.

SKINNER, Otis (Chas. Frohman, Inc.): Phila. 30-Nov. 11.

SOTHERN, E. H. (Messrs. Shubert): Prov. R. I. 6-8.

STAHL, Rose (Chas. Frohman, Inc.): Rochester 30-Nov. 1. Buffalo 2-4.

STARR, Frances (David Belasco): Cinti. 30-Nov. 4.

SUNNY South (J. C. Rockwell): Indiana, Pa. 1. Vandergrift 2. Irwin 3. Beaver Falls 4. Newcastle 7. Salineville, O. 10. Minerva 11. Carrollton 13. Dennison 14. Cadis 15.

TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): Cleveland 30-Nov. 4.

TELLEGEN, Lou (Garrick Producing Co.): Cleveland 30-Nov. 4.

TEMPEST, Marie (Messrs. Shubert): Boston, Oct. 30—indef.

TREASURE Island (Chas. Hopkins): N.Y.C. Oct. 21—indef.

TREE, Sir Herbert: Boston Oct. 16—indef.

TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.

TWIN Beds (A. S. Stern and Co.): Minneapolis 26-Nov. 1. St. Cloud 2. Grand Forks, N. D. 4. Winnipeg, Man., Can. 6-8. Brandon 9. Moose Jaw, Sask. 10-11. Regina 13-15.

UNCHASTENED Woman (Oliver Morosco): Chgo. Sept 30—indef.

UNDER Sentence (Selwyn and Co.): N.Y.C. Oct. 3—indef.

UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.

WARFIELD (David Belasco): N.Y.C. Oct. 10-Dec. 2.

WASHINGTON Square Players: N.Y.C. Aug. 30—indef.

WASHINGTON Square Players: Washington 30-Nov. 4.

WELCH, Joe (M. Jacobs): Youngstown, O., 30-Nov. 4. Cleveland, O., 6-11. Toledo 13-18.

WHICH One Shall I Marry? (J. J. Howard): Chgo. 30-Nov. 4. Indianapolis 6-11. Louisville 13-18.

WOMAN He Married (Edwin Spiegel): Nashville 30-Nov. 4. Memphis 6-11. Birmingham 13-18.

WINNING of Barbara Worth (L. C. Yeomans): Vancouver, B. C. 9-11.

PERMANENT STOCK

BAKERSFIELD, Cal.: Opera House.

BAKERSFIELD Cal.: Parra's.

BALTIMORE: Colonial.

BOSTON: Jewett.

BOSTON: Copley.

BRIDGEPORT, Conn.: Lyric.

BROCKTON, Mass.: Hathaway.

BROOKLYN: Fifth Avenue.

DENVER: Denham.

DES MOINES, Ia.: Princess.

EDMONTON, Alta., Can.: Empire.

ELMIRA, N. Y.: Mozart.

EL PASO, Tex.: Texas Grand.

EVANSVILLE, Ind.: Majestic.

FARGO, N. D.: Orpheum.

FREEPORT, Ill.: Orpheum.

FT. WAYNE, Ind.: Temple.

HALIFAX, N. S.: Academy.

HAVERHILL, Mass.: Academy.

HUTCHINSON, Kan.: Home.

KANSAS CITY: Willis Wood.

LAWRENCE, Mass.: Colonial.

LONG BEACH, Cal.: Empress.

LOS ANGELES: Burbank.

LOS ANGELES: Morosco.

LOS ANGELES: Belasco.

LOWELL, Mass.: Opera House.

LYNN, Mass.: Auditorium.

MILWAUKEE: Shubert.

MINNEAPOLIS: Shubert.

MT. VERNON, N. Y.: Playhouse.

NEW BEDFORD, Mass.: New Bedford.

NEW HAVEN, Conn.: Hyperion.

NEW LONDON, Conn.: Playhouse.

NEW YORK CITY: Elsmere.

NEW YORK CITY: Lafayette.

NEW YORK CITY: Lincoln.

NEW YORK CITY: Spooner.

NORTHAMPTON, Mass.: Academy.

OAK PARK, Ill.: Otis Oliver.

OGDEN, U.: Alhambra.

PATERSON, N. J.: Empire.

PITTSBURGH: Empire.

PORTLAND, Ore.: Lyric.

READING, Pa.: Orpheum.

SALEM, Mass.: Empire.

SALT LAKE CITY: Wilkes.

SAN ANTONIO, Tex.: Grand.

SAN FRANCISCO: Alcazar.

SAN FRANCISCO: Wigwam.

SAN JOSE, Cal.: Victory.

SEATTLE: Orpheum.

SHARON, Pa.: Morgan-Grand.

SIOUX CITY, Ia.: Grand Opera House.

SIOUX CITY, Ia.: Princess.

SOMERVILLE, Mass.: Somerville.

SPOKANE: American.

ST. JOSEPH, Mo.: Tootle.

ST. LOUIS: Imperial.

ST. LOUIS: Park.

ST. LOUIS: Players.

ST. PAUL: Shubert.

TOPEKA, Kan.: Hip.

UNION HILL, N. J.: Hudson.

WASHINGTON, D. C.: Howard.

WICHITA, Kan.: Crawford.

WILKES-BARRE, Pa.: Nesbit.

WINNIPEG, Can.: Winnipeg.

YONKERS, N. Y.: Warburton.

TRAVELING STOCK

DAVIS, Walter (Adam W. Friend): Susquehanna, Pa. 30-Nov. 4.

DESMOND, Ethel: Baton Rouge, La. 30-Nov. 4.

HARPER, Irene: Bay City, Mich. Oct. 8-Nov. 5.

STEWART, May: Bucyrus, O. 2.

OPERA AND MUSIC

ABARBANELL, Lina (John Cort): N.Y.C. Sept. 11—indef.

ALMA Where Do You Live? (United Producing Co.): Deloraine, Man., Can. 1. Melita 2. Souris 3. Brandon 4.

ALONE at Last (Messrs. Shubert): Chgo. 15—indef.

BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.

BLUE Paradise (Messrs. Shubert): B'klyn. 6-11.

BLUE Paradise (Messrs. Shubert): Chgo. Sept. 17—indef.

BRINGING Up Father: Boston 30-Nov. 4. Worcester 6-11.

BRINGING Up Father in Politics (Gus Hill): Camden, N. J. 30-Nov. 4. Phila. 6-18.

BRINGING Up Father (Griff Williams): Binghamton, N. Y. 1. Oswego 2. Sayre, Pa. 3. Ithaca, N. Y. 4. Seneca Falls 6. Auburn 7. Cortland 8. Oswego 9. Fulton 10. Watertown 11. Potsdam 13. Canton 14. Malone 15.

CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N.Y.C. 6—indef.

ELTINGE, Julian (A. H. Woods): Detroit 30-Nov. 4. Cleveland 6-11. Buffalo 13-18.

FIELD, Lew (Messrs. Shubert): Columbus, O. 3-4.

FOX and Stewart (C. J. Goldenberg): Washington 30-Nov. 4. Balto. 6-11. Camden, N. J. 13-18.

GIRL from Brazil (Messrs. Shubert): Phila. Oct. 23—indef.

GO to It (P. Ray Comstock): N.Y.C. Oct. 24—indef.

HER Soldier Boy (Messrs. Shubert): Boston Oct. 23-Nov. 4.

HIP Hip Hooray (Chas. Dillingham): Phila. Oct. 14-Nov. 11. Boston 13—indef.

HITCHCOCK, Raymond (Chas. Dillingham): N.Y.C. Oct. 3—indef.

HYAMS and McIntyre (Perry J. Kelly): Chgo. Oct. 8-29.

MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—indef.

MONTGOMERY and Stone (Chas. Dillingham): Balto. 13-18.

MUTT and Jeff's Wedding (Joe Pettingill): Toledo 30-Nov. 4. Detroit 6-11. Chgo. 13-18.

PASSING Show of 1916 (Messrs. Shubert): Pittsburgh 30-Nov. 4.

POM-POM (Henry W. Savage): Kansas City 29-Nov. 4. St. Louis 5-11. Indianapolis 13-18.

PRINCE OF Pilsen (Perry J. Kelly): Albany, N. Y. 31-Nov. 1. Glen Falls 2. Rutland, Vt. 3. Burlington 4.

PRINCESS Pat (John Cort): Chgo. Oct. 1—indef.

SERENADE, The (Walker and Stevens): Charlotte, N. C. 1. Tarboro 2. Richmond, Va. 3-4. Newport News 6. Norfolk 7-8. Rocky Mount, N. C. 9. Darlington 10. Charleston, S. C. 11. Sumter 13. Orangeburg 14. Augusta, Ga. 15.

SHOW of Wonders (Messrs. Shubert): N.Y.C. Oct. 30—indef.

SO Long Letty (Oliver Morosco): N.Y.C. Oct. 23—indef.

STEP Lively: Louisville 30-Nov. 4. Nashville 6-11.

SYBIL (Chas. Frohman, Inc.): Boston Oct. 30—indef.

VERY Good Eddie (Marburg-Comstock): Boston Aug. 14—indef.

VERY Good Eddie (Marburg-Comstock): N.Y.C. Oct. 23-Nov. 4.

WHEN Dreams Come True (Coutts and Tennis): Barrie, Ont., Can. 1. Guelph 2. Galt 3. Brantford 4. St. Catherines 6. Woodstock 7. Chatham 8. Stratford 9. Kitchener 10. Hamilton 11. Toronto 13-18.

ZIEGFELD Follies of 1916 (Florenz Ziegfeld): Phila. Oct. 30—indef.

MINSTRELS

FIELD, Al. G.: New Orleans 30-Nov. 4. Lake Charles 6. Beaumont, Tex. 7. Galveston 8. Houston 9. 10. San Antonio 11. 12. Austin 13. Waco 14. Ft. Worth 15.

O'BRIEN, Neil (Oscar F. Hodge): Belleville, Ill. 1. Louisville, Ky. 2-4.

TABLOIDS

ALL Girl Revue (Boyle Woolfolk): Davenport, Ia. 30-Nov. 1. Cedar Rapids 2-4.

AMERICAN Girls (H. D. Zarrow): Rocky Mount, N. C. 30-Nov. 4. Petersburg, Va. 6-11. Newport News 13-18.

BLOW Out (E. P. Churchill, Inc.): Sioux City, Ia. 30-Nov. 1. Mason City 2-4.

AROUND the Town (E. P. Churchill, Inc.): Ft. Wayne, Ind. 30-Nov. 1. Richmond 2-4.

FOUR Husbands (W. B. Friedlander, Inc.): Saginaw, Mich. 30-Nov. 1. Bay City 2-4.

FRATERNITY Boys and Girls (E. P. Churchill, Inc.): Rockford, Ill. 30-Nov. 1. LaCrosse, Wis. 2-4.

GIRL Worth While (Boyle Woolfolk, Inc.): Elkhart, Ind. 30-Nov. 1. Muskegon, Mich. 2-4.

NAUGHTY Princess (W. B. Friedlander, Inc.): Terre Haute, Ind. 30-Nov. 1. Evansville 2-4.

NIGHT Clerk (W. B. Friedlander, Inc.): Springfield, O. 2-4.

SIX Little Wives (Boyle Woolfolk, Inc.): Champaign, Ill. 30-Nov. 1. Decatur 2-4.

VANITY Fair 1917 (Boyle Woolfolk, Inc.): Springfield, Ill. 30-Nov. 1. Danville 2-4.

VARIETY Review (H. D. Zarrow): Wilmington, N. C. 30-Nov. 4. Rocky Mount, 6-11. Greensboro 13-18.

MISCELLANEOUS

BUFFALO Bill and 101 Ranch Circus: Danville, Va. 1. Burlington 2. Durham, N. C. 3. Henderson 4.

DIAGHILEFF'S Ballet Russe: Boston 6-10.

LUCEY, Thomas Elmore: Ashley, N. D. 1. Monango 2. Ellendale 3. Aberdeen, S. D. 4. Blunt 6. Wessington 7. Quinn 8. Cottonwood 9. Underwood 10.

RINGLING Brothers Circus: Greenwood, Miss. 1. Jackson 2. Brookhaven 3. Baton Rouge, La. 4.

THURSTON the Magician (Jay Klink): St. Louis 30-Nov. 4. Kansas City 6-11. Omaha 13-18.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

MEN

Adams, Robert J., Tom Aikin, Carl Anthony.

Bacon, Charles B., Franklyn Batie, Albert E. Bergh, D. W. Blauvelt, Eric Bloch James A. Boshell Orrin T. Burke, J. P. Burtis.

Clarke, Frank C., L. Clark, Devine, James, Henry K. Duffy.

Eggenton, Joseph.

Fletcher, Charles.

Gaston, G., Phillip A. Gastrock, Gordon Gunniss.

Hadley Joe, Hatton and Bradford, Monroe Hopkins.

Jameson, F. T.

Kent, Bruce, Frank Kimball, Leslie King, A. Knapp.

Lees, Eugene, Bert Leigh, Edward Lewers.

McCurry, J., G. T. Meech, Mr. Meyer, Joseph Morris.

Neach, Willard.

Phelps, Eugene, Arthur J. Price.

Reed, John, Hans Roberts, Robert Robson, Clifford Russell.

Sardan, Frank, Philip Selter, Arthur Woodbury Shaw, F. W. Shea, Eddie Sherman, Walter W. Shuttleworth, John M. Stahl, Mark Sullivan.

Van Buren, Bert.

White, Louis, Harry A. Wilson, Frank Wirth.

Yeoman, L. C.

WOMEN

Browne, Henrietta R., Ines Buck, Daisy Burton.

Cadieux, Madeline, Miss Carothers, Ruby Craven, Rachel Crothers.

De Rex, Rena, Violet De Vourne.

Ehr, Hazel, Jane Evans.

Farr, Florience, Jane Fearnley, Marie Fink, Leona Francis, Minnie Fuller.

Gregory, Mildred.

Haines, Mrs. Lewis, Georgia Harvey, Jane Haven, Alice Haynes, Mrs. H. Orris Holland.

Johns, Florence, Mrs. Charles L. Johnson, Mildred Johnson, Agnes Johnstone.

Kirksmith, Margaret.

Lincoln, Frances.

Mack, Anne, Mrs. Alma Marshall, Jean Merrilly, Grace Merritt, Celeste Miller, Mrs. J. B. Murphy.

Noyes, Beatrice.

Oliver, Edna May, Page Mildred, Margaret D. Pitt, Pauline Powers, May Price.

Rica, Adele, Constance Richie, Florence Roberts.

Sammis, Esther, Elsie Saunders, Ivy Scott, Mrs. Sinclair, Marguerite Starr.

Vernon, Isabel.

Wald, Mrs. John, Jessie Watson, Loretta Wells, Ethel Westley, Margaret Williams.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 30, 1908

WITHOUT dignity any human achievement is lacking in that which will make it of lasting value. That is why it is so gratifying to observe the increased respect in which motion pictures are held by those who a few short years ago would have been more than likely numbered among the scoffers. It is perfectly true that the screen experienced, though in lesser degree and for a shorter time, the same vicissitudes that fell to the lot of the drama at its inception—or rather during a period following its lapse from classical consideration.

WHEN DOUGLAS FAIRBANKS ARRIVED.
Triangle Star Greeted at Los Angeles.

Alla Nazimova is quoted at saying, recently: "It used to be that when a player so far forgot the dignity of the theatrical profession as to appear in a motion picture, friends would gather in little groups and speak of the incident in hushed tones . . ." and she added: "Those pioneer days are now past."

It is unnecessary to amplify this from the point of view of the player. We all know that the motion picture to-day has drawn to its ranks the foremost members of the profession, nor is it at all likely that these have been attracted simply because of financial considerations. They may, in some instances, have come to the screen to scoff and, to paraphrase an old saying, "remained to play." Few have left it with anything but a sincere respect, born of its wonderful possibilities.

It is not alone the actor who has come thus to regard the motion picture as an art and a dignified medium of expression, but the very highest minds in other walks of life as well.

Presidents, governors, statesmen, jurists—men of all professions—do not hesitate to number the motion picture among the very essential and important arts. Those who sneer at the films are no longer in the majority, and new converts are added daily.

In this same connection may be cited the literature dealing with the motion picture, which in the last few years has developed and advanced and taken a place with the best writings relating to the legitimate stage. The saffron-hued "paper" and advertising, exploiting the films, is still in evidence, but it is gradually giving way to a more dignified form of publicity in the shape of handsome brochures, artistic posters, well written and attractively designed advertisements and dignified announcements.

The industry is adequately represented by an organization—The National Association of the Motion Picture Industry—which numbers among its members some of the leading citizens of a greater part of the States in the Union. A recent circular issued by the association said in a preamble referring to the industry that "it combines in one entity a marvelous art, an intellectual medium which has outstripped prophecy; a mode of diversion served by the creative faculty of the wizards of romance and having the entire earth for its varied settings, and a gigantic industry, the rapid development and expansion of which mark one of the wonders of modern attainment."

This may sound flamboyant, and would be, if it were not strictly true. And that the men behind the National Association have the courage of their convictions is evidenced by the fact that they have started upon a nation-wide movement to effect a solidarity of film interests through the formation of an advisory committee which will cover the entire country and enlist the thought and effort of perhaps a million persons in the advancement and development of the industry.

In considering the tremendous financial importance of the film business we may at times have lost sight of its claims to other and higher potentialities. It is a satisfaction, therefore, to feel that these have grown and developed apace with the mere monetary progression of the industry. That, in short, it is an art as well as a business, and that it has achieved a dignity and a position in the world's affairs that entitles those engaged in it to the honorable regard of all men.

The Function of the Films

That much bandied question as to the true function of the screen is again revived—if, indeed, it has ever had a chance to rest—by the presentation during the last fortnight of two or three film productions which not only mark a decided advance in the art, but seem to afford munitions for either side of the controversy. There be those who say the screen has no relation to drama or literature, and that the motion picture is what its name implies and nothing more. These have a fine example to support their contentions in "The Daughter of the Gods," the William Fox spectacle which Herbert Brenon directed. On the other side, is Metro's "Romeo and Juliet," which would seem to indicate that the motion picture can satisfactorily portray the very finest things in drama and literature, and still be true to its principles. Possibly it goes outside its literal function in so doing, but, after all, the great general public doesn't care particularly about such questions, and, testing all things, "holds fast those which are good." In short, whatever pleases, elevates and entertains is pretty certain to be what the public wants, and what the public wants it usually gets—sooner or later.

A Prejudiced View

In convention at St. Louis, recently, the Episcopal Church turned its attention to films and adopted a resolution directing its Social Service Commission to arrange conditions to create a National Board of Censors. Just how the Church is to "arrange conditions" to this end is a matter of conjecture. Rare intelligence was displayed by Rev. Edward S. Brown, of Cambridge, however, when he objected to the wording of the resolution which asserted that, while the beneficial effects of some pictures is admitted, an increasing number are being presented showing "distorted views of affection, suggestions of lust and license and details which combine to develop a school of crime." The words objected to and ultimately stricken out were "increasing numbers," it being held that this is a matter of personal opinion.

How long must the motion picture industry suffer from the whims of those who, seldom going beneath the surface, superficially view the subject and form conclusions utterly erroneous?

Incidentally, is the conclusion of this body more liable to be accurate than the views of many of the foremost men and women of America, who have expressed the conviction over and over again, publicly and privately, that a national censorship of motion pictures would be unwise and un-American, detrimental to the development of a business now grown to fifth place in importance among the industries of the country?

Dreams Come True

Jules Verne, the novelist who was regarded as a Munchausen in his day, was undoubtedly a prophet, but even he could not foresee the actual accomplishments of the near future. His dreams have all been realized, but in his wildest flights it is safe to say he never envisioned the making of motion pictures at the bottom of the sea, nor thought that his redoubtable and mysterious Captain Nemo, with his graceful Nautilus, would some day be the subject of such transcendental photography.

ADAM HULL SHIRK.

(c) Underwood and Underwood Studios, N. Y.
WHEN GEORGE BEBAN SAID GOOD-BYE.
Character Actor, Accompanied by His Wife, Starts for Morosco-Pallas Studios in California.

BUSHMAN AND BAYNE GIVEN OVATION AT THE BROADWAY

Stars of Metro's "Romeo and Juliet" Received with Acclaim

When they appeared in person at the Broadway Theater, New York, on the second night of the Metro production of "Romeo and Juliet," in which they had the title roles, Francis X. Bushman and Beverly Bayne were given an ovation by the large crowd in attendance.

Shortly after 9 o'clock the two stars appeared. It took half a dozen attaches of the theater to keep the admiring throngs away from them. Accompanied by Helen Dunbar, who plays the part of Lady Capulet in the production, they were ushered to a box, where the spectators recognized them and applauded with such vigor that Samuel H. Berg, who arranged the musical setting for the Metro production of "Romeo and Juliet," dragged them on the stage.

Instantly there were cries for a speech. Mr. Bushman said in part:

"As a member of the greatest profession in the world, I want to thank you for myself and in behalf of all who have had a part in this production. Never before have I seen such interest manifested in any picture. That it pleases you is gratifying. We expended a great deal of vitality in going through with our parts. Remember, there were some very hot days and nights while the pictures were being made, and we were anything but comfortable in our heavy costumes."

Miss Bayne, who wore a beautiful evening gown of Nile green, looked and acted very much like the Juliet of the screen. She said:

"I want to tell you in a very few words how grateful I am—how thankful all in the company are for your wonderful reception. It has been the desire of every young person of the stage to play Shakespearean roles.

"It always has been my desire to be seen in a Shakespearean role in motion pictures. I have believed thoroughly that Shakespeare would make a deep appeal on the screen. Great credit is due Mr. Bushman for the success of our 'Romeo and Juliet.' He has worked very hard—night and day."

This last sentence brought forth cries for Bushman, who very gallantly stepped forward with Helen Dunbar and introduced her as his "old side partner." Then he added:

"Don't you think I have the easiest task, after all? Who couldn't make love to Beverly Bayne? I know you love her; I do."

"NAUTILUS" OF THE FILMS

Williamson Brothers Build Fac-simile of Verne's Famous Craft

The fac-simile of Jules Verne's famed submarine, "The Nautilus," is said to have been the first underwater craft to be made for motion picture purposes, and was designed and constructed by the Williamson brothers for the filming of "20,000 Leagues Under the Sea," which they produced jointly with the Universal Company, the Williamsons' part of the contract being that they would operate their undersea apparatus, making possible the submarine scenes, and direct and supervise the construction of all submarine props.

The Williamsons' "Nautilus" is a wonder "prop," in the language of the films. It dives like one of Uncle Sam's diver-boats, a periscope conveying to those below the vision of everything occurring upon the surface of the sea.

An air-lock in the bottom of its hull allows the free passage of the diver-actors to pass out to the floor of the ocean. A real torpedo is fired out of the "nose" of this movie "Nautilus," and she answers her helm and diving rudders and comes to time on all points of submarine construction, creating an epoch-making accomplishment in film production.

SELIG ACTIVITIES

Referring to "The Garden of Allah,' the Selig production which he made, Colin Campbell says it is the most elaborate picture he has ever directed. He declares that the work of Helen Ware and Thomas Santschi is most appealing. Mr. Campbell has gone to Los Angeles from Chicago to start work on a big production, the name and nature of which is as yet veiled in secrecy.

Miss Helen Ware, who stars in "The Garden of Allah," says the gowns she wore in that production cost her over $5,000. During the opening of the play she wears a succession of beautiful creations, one gown alone costing $1,500, it is said. Her wardrobe in "The Garden of Allah" includes morning robes, afternoon and evening gowns, riding habits, etc.

Al. Green, the Selig director, is preparing the Red Seal play, "The Princess of Patches," from the play by Gilson Willets. He came from the Coast to work on the picture. It will have an all-star cast.

SURPRISING COMEDY COMING

"A Villainous Pursuit," the next single-reel comedy released by Paramount Pictures Corporation on Nov 13, is said to far surpass anything of its kind that has ever been presented.

"PIGS IS PIGS."

Mary Charleson and Henry B. Walthall, of Essanay, Receive Gifts.

CECIL DE MILLE HEADS MOROSCO CO.

Elected to Presidency of Organization and is also Vice-President of Pallas

A new and interesting development resulting from the recent combination of the Famous Players-Lasky Corporation, the Oliver Morosco Photoplay Company, and Pallas Pictures is the election of Cecil B. DeMille, director-general of the Lasky forces, to the presidency of the Morosco Company and to the vice-presidency of the Pallas.

Mr. DeMille was one of the four organizers of the Jesse L. Lasky Feature Play Company, and as director-general has had charge of all producing at the Hollywood studios since the inception of the company. The work he has evidenced on the screen during this time has established him as a master of photoplay production.

Mr. DeMille's exceptional ability in stagecraft and dramatic construction may be considered in the light of an inheritance, for he is the son of the late Henry C. DeMille, the famous dramatist, much of whose work was done in association with Davide Belasco and of Beatrice DeMille, who is widely known in the theatrical world as one of the foremost authors' representatives. Cecil C. DeMille is also the brother of William DeMille, the noted playwright, who is at present associated with the scenario department of the Lasky Company.

Mr. DeMille has just completed an elaborate production of "Joan of Arc," starring Geraldine Farrar, which will shortly be presented to the public under his own supervision.

In addition to taking personal charge of the more pretentious and important Lasky productions, Mr. DeMille has attained a rare success in supervising the work of other directors and in building a studio and stock company which are, without doubt, the ultimate examples of combined screen art and efficiency. This supervision of all artistic activities at the Lasky studio Mr. DeMille will retain, together with his new official duties of the Pallas and Morosco companies.

It is now also revealed that as a result of the recent meeting held in New York City, at which the combination of the four companies that produce the Paramount Program was accomplished, Frank A. Garbutt, of the Morosco and Pallas companies, has assumed the general executive management of all the West Coast studios of the Famous Players-Lasky-Morosco-Pallas companies.

JUANITA HANSEN NOW WITH TRIANGLE

Will Appear in Light Comedies at Head of Company Directed by Harry Williams

The latest addition to the Triangle-Mack Sennett-Keystone studios is Juanita Hansen, who signed the contract Friday, Oct. 13. She declares that unlucky days mean nothing in her life. Miss Hansen is blue-eyed, golden-haired, and one of the most beautiful of screen stars. She received her first comedy experience under Mack Sennett's direction. She will now appear in a series of light comedies, heading a company directed by Harry Williams, the well-known song writer, who received his initial experience in the Keystone scenario department. Lately he has been directing with William Campbell in the company headed by Chester Conklin. Lew Cody will play opposite Miss Hansen. He has been appearing with Mabel Normand in a picture now nearly completed.

Miss Hansen's last picture before coming to the Triangle was a serial, "The Secret of the Submarine."

From a production standpoint, the most important announcement emanating from the Triangle-Kay Bee studios this week is that Director Raymond B. West has commenced work on the filming of the new play by J. G. Hawks, in which Ince will present Dorothy Dalton and Howard Hickman.

While he is not actively engaged in the work of production Director Charles Miller is busy making preparations at the Triangle-Kay Bee studio for the filming of the play in which Enid Bennett will make her debut as a star. She will be supported by Jack Gilbert and a capable cast of players.

WARWICK MAKES DENIAL

Robert Warwick, whose name has unfortunately been mentioned in connection with a controversy existing between the *Billboard* and the World Film Corporation, wishes to deny the remarks attributed to him in an article recently published in said paper, and states that he has not been interviewed by the representative of any paper for at least six months. He further states that while there may have been some slight misunderstandings at times in regard to his work at the World Film Studio—as happen frequently in any studio—he holds in the highest esteem William A. Brady and the other officials of the World Film Corporation, as well as the players with whom he comes in contact at the studio, and further flatly denies having walked out of a picture at any time, as alleged.

Mr. Warwick also desires to make it plain to every one in the industry that he entertains only the most sincere feelings toward all his associates and co-workers.

(Signed) ROBERT WARWICK.

Monday, October 23, 1916.

(Original signed by Mr. Warwick personally.)

FLORENCE LA BADIE'S NEXT

"Divorce and the Daughter," Florence La Badie's next Pathe Gold Rooster play, is nearing completion and will be released early in December.

Frederic Sullivan, the director, has staged beautiful scenes as well as strong ones. Miss La Badie is supported by cast which includes Edwin Stanley, J. H. Gilmour, Sam. Niblack, Kathryn Adams, Zenaide Williams and two children, Ethelmary Oakland and Arthur Le Vien.

SURGERY ON THE SCREEN

Dr. S. William Schapira, member of the American Institute of Medicine, is one of the first American physicians to realize the advantages of utilizing motion pictures in the teaching of surgery. Dr. Schapira has had a Pathe cameraman film him during all the stages of many different difficult operations, and makes extensive use of these pictures in his lectures.

On Thursday, Oct. 26 he lectured before the New York Physicians Society at the Park Avenue Hotel, illustrating his talk with these pictures.

TWO STAFFS AT WORK ON SERIAL "LASS OF THE LUMBERLANDS"

Director McGowan Splits His Forces—Other Activities of Mutual Companies

In order to increase the weekly production of the last ten chapters (twenty reels) of the serial, "A Lass of the Lumberlands," which Helen Holmes and her Signal-Mutual Company are filming in California, a major and a minor company have been formed by Director McGowan, the former under his direction, the latter cared for by Paul C. Hurst. The major staff will make the more important scenes, while subordinate ones will be handled by Hurst's company. Bad weather has chased the companies out of the Yosemite, and to save time the players have returned to Los Angeles, where interior scenes are being filmed at the Signal studios. Later they will again journey to El Portal.

The Mutual Film Corporation's releases for Nov. 6 include a drama in which Richard Bennett is starred, entitled "And the Law Says."

Mr. Bennett is supported by an unusual cast, consisting of Adrienne Morrison (Mrs. Bennett), William Carroll, George Periolat, Ashton Dearholt, and Charles Newton.

"East Is East," with Florence Turner featured, is another for release on this date. It is produced by Larry Trimble, and is said to afford the star a sympathetic role.

On Tuesday, Nov. 7, a one-reel Gaumont Scenic, will appear under the caption, "Mutual Tours Around the World."

Cartoons, "Reel Life," a short-reel drama, with J. Warren Kerrigan featured, a two-reel mystery picture, comedies, etc., will be among the November releases of Mutual.

Charlie Chaplin's "Behind the Screen" is being looked forward to as something entirely novel. It will be released Nov. 13.

COMING ESSANAY PICTURES

November Releases Offer Wide Variety of Features and Short Reels

An inviting array of features and short-reel subjects are promised during November by Essanay. Among these will be two strong five-reel plays to be released through Kline-Edison-Selig-Essanay service. On November 6 "The Prince of Graustark," with Bryant Washburn and Marguerite Clayton, will be ready. Ernest Maupain and Sydney Ainsworth are leading support.

"The Chaperone," with Edna Mayo and Eugene O'Brien, will be ready November 20.

"The Breaker," with Bryant Washburn and Neil Craig, and "The Truant Soul," Henry B. Walthall's seven-act superfeature, will not be ready until December.

Plans for feature releases on the Kleine-Edison-Selig-Essanay program now practically have been completed for a year in advance, said George K. Spoor, president of Essanay. "While these plans are in a way tentative, there will be little alteration except an elasticity in release dates of features scheduled for next year. These will depend on the completion of production. It is not intended to force releases.

"The schedule provides for approximately forty feature releases during the year. This means three releases a month, with the exception of December and probably January, April, July, and September, during which months four releases are planned."

PEARL WHITE'S NEW SERIAL

"Pearl of the Army," in which Pearl White is to star, promises to be one of the most thrilling of the continued pictures from Pathe. Louis J. Gasnier, president of Astra, which is producing the film was director of "The Perils of Pauline" and Edward Jose, director of "Pearl of the Army" also directed Miss White in "The Iron Claw."

Pearl White is popular the world over. She has been with Pathe for more than four years, and has become established as a bright particular star of the company. Born in Missouri, she made her theatrical start as "Little Eva" in "Uncle Tom's Cabin." She has worked with a circus, with road companies and finally started her film career with Pathe at the Jersey City studios.

FILM ANIMAL PICTURE

Curator Raymond Ditmars, for seventeen years associated with the vast collection of animals at the New York Zoological Park, has prepared a motion picture for Paramount called "Dangerous Animals." It has a startling climax. The scenes portray the necessity of extreme caution in handling of animals that are liable to turn in instant attack. The picture will be released in connection with a forthcoming Paramount-Bray cartoon.

NOVEMBER TRIANGLES

Wilfred Lucas and Charles Ray are the stars of the Triangle feature releases for the week of Nov. 19. Mr. Lucas appears in a Fine Arts comedy-drama of novel interest, entitled "The Microscope Mystery," written by W. E. Wing and directed by Paul Powell. Constance Talmadge is featured with him. Charles Ray has a vehicle of strong interest in the Ince production of "The Honorable Algy." Margery Wilson and Margaret Thompson are headlined with him.

RALPH W. INCE TO HEAD NEW COMPANY OF HIS OWN

Will Have as Stars Lucille Lee Stewart and Huntly Gordon

Ralph W. Ince has retired from the post of producing director of the Vitagraph Company of America and, it is announced, will form a large company of his own in order to carry out certain ambitious plans which he has long had under consideration. It is also announced that Lucille Lee Stewart and Huntly Gordon will head the new company and share the starring privileges of future "R. W. I." productions, to be made at a studio in Bay Shore. Mr. Ince asserts that he has several surprises in store and that his pictures will shortly appear in leading American theaters.

There has, Mr. Ince emphatically declares, been no change whatever in the extremely pleasant relations which have always existed between the Vitagraph Company and himself. The cause of the dissolution, he asserts, is merely his desire to "go it alone," and to attempt some novelties which were not quite in line with the policy of the big Brooklyn concern.

The retiring producer-director has been with the Vitagraph organization nearly ten years, half of which he has spent in the supervision of productions and the development of performers. It is largely due to the efforts of Ralph Ince that many Vitagraph players have arrived at their present prominence.

Mr. Ince is still a young man; he was born in 1887 in Boston. Both of his parents were stage folk, and he himself has done some noteworthy character studies, among them one of Abraham Lincoln (before the camera), which was particularly well received. He also served a stage apprenticeship in the company of the late Richard Mansfield, and was also in the original production of "Ben Hur" and "The College Widow."

He produced the first three and the first five reel pictures put out by the Vitagraph Company, and in the former also acted in some of the scenes.

Ralph Ince is recognized as one of the foremost producers of the day, and his new undertaking, it is said, will give him wide scope to turn out features of excellent character.

In starring Lucille Lee Stewart and Huntly Gordon, Mr. Ince has chosen a combination that he believes will become exceedingly popular.

OHIO BARS "BIRTH OF A NATION"

By virtue of a ruling of the State Supreme Court handed down last week at Columbus, all Ohio is practically barred from seeing D. W. Griffith's "Birth of a Nation." The censors of Ohio objected to the film, rejecting it as a whole. The Epoch Producing Company petitioned the Supreme Court, asking that the order be set aside. The court held that there is no Ohio law by which it can decide whether an order from the state censors restraining the producers of a picture from exhibiting a film is reasonable or the reverse.

CARL H. PIERCE, who has been special representative for the Morosco and Pallas interests, is now acting in a similar capacity for the Famous Players-Lasky-Morosco-Pallas combine.

MODERN DAYS AND YE OLDEN TIMES IN PARAMOUNT PICTURES.
Ann Pennington in Famous Players' "The Rainbow Princess." Fannie Ward and Jack Dean in Lasky's "Witchcraft."

HE ANSWERS THE CRITICS

Jesse L. Lasky Defends Motion Pictures Against Attacks—Says Art Has Advanced

Tempering their approval of the banding together of the film interests to fight Federal censorship, many editorialists and other writers have taken occasion to speak of "the stupidity and inferior quality" of many productions. While agreeing that the pictures do not need censoring, they have frequently lamented that the motion picture has not attained to a higher standard of excellence.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, while admitting that the films have not reached the pinnacle of perfection, defends them against such attacks and inuendos, and points to the giant strides forward which have been made in the systematization of photoplay production and in the preparation of scripts for the screen. He says:

"Things move so fast in this business of ours that one hardly has time to stop and check up the progress that has been made. But when one takes a breathing spell and really considers what has been accomplished in systematizing the production of motion pictures, in co-ordinating the various branches of the industry, and in making the photoplay more worth while from the spectator's standpoint and of a distinctly higher order as an entertainment, it is astounding.

"When a director at the Famous Players or Lasky studios completes his working script for a picture now, he turns over the copy to the location director, who proceeds to hunt for just the proper settings for the exterior scenes. If he does not happen to know just what people he wants to use for his supporting cast, he has at his disposal a complete card index, with photographs, previous experience, and detailed description of over two thousand players, which he can consult. When he decides when and where he wants his players and just what players he wants, he notifies his assistant, whose duty it is to have them at the appointed place. He tells the scenic director and the property chief when he expects to need a certain set in the studio, and they proceed to erect it for him.

"As for the script itself, it is given to him with the action and details worked out to the best knowledge of trained scenario writers. Into this script he writes whatever changes his own judgment and the circumstances of the actual forming of the photoplay may require. But he has a complete script as a working basis before he takes a foot of the picture.

"How different all this is from the method—or lack of method—of doing things a few years ago!

"When the public had seen adaptations of great plays enacted by such stars as Sarah Bernhardt, James K. Hackett, Geraldine Farrar, Pauline Frederick, Marie Doro, Marguerite Clark, Fannie Ward, and others of that stamp, it was no longer possible for the producers to foist any such pictures as the old ones upon them. That is why we have the complicated but very necessary machinery which is found in every big studio to-day, the cogs of which are formed of specialists in their respective lines of endeavor. That is why we are getting better pictures than we had a few years ago."

MUTUAL TO RELEASE "CHARITY"

"Charity?" a seven-part special feature, the work of Linda A. Griffith and Frank Powell, the well-known director, will be released by the Mutual Film Corporation about the first of December.

Mr. Powell and his staff have just returned to New York after a week's sojourn in Chicago, where they completed negotiations with John R. Freuler, president of the Mutual. The production in untrimmed form has been subjected to a number of reviews by Mr. Powell and his staff. The picture is now practically ready for release after many months of painstaking effort.

"Charity?" will be put out by the Mutual as a special release and it will be given an unusual promotion calculated to awaken the public to the extraordinary nature of the production. Announcement of a definite release date and special plans for the picture may be expected from President Freuler's Chicago office shortly. Besides Linda Griffith, other leading players in the picture are Sheldon Lewis, Creighton Hale, Vita Searle, and others.

SEES HIMSELF ON SCREEN

Grenville Keogh, of New Rochelle, saw himself on the screen at a showing of "Our American Boys in the European War" at the projection room of the Triangle Company on Oct. 24. The young man was invalided home with a wounded arm. Capt. A. Pitt Andrew, head of the American Ambulance Service in France, gave a brief address.

ROBERT CONNESS, now of the Famous Players, is the grand-nephew of John Conness, United States Senator 1863-69 from California, who was in the White House the night that Lincoln was shot.

BROADHURST PLAY FOR THE SCREEN

"Bought and Paid For," with Alice Brady as Star, is World-Brady Production

What is considered one of the most important photoplays ever made by the World Film Corporation, "Bought and Paid For," will be released Nov. 13, with Alice Brady as star. The drama in its spoken form, by George Broadhurst, was the first production at William A. Brady's Playhouse, New York, where it had a run of two Winters and one Summer, without a break.

The drama in its original dress has become familiar to almost every community, large or small, and the interest in the motion picture version will undoubtedly be general and pronounced.

That the author himself is entirely satisfied with the result of Mr. Brady's work in making the transfer to the screen is apparent from the following letter, written Oct. 20:

"Dear Mr. Brady: Please accept my heartiest congratulations on the splendid picture you have made of 'Bought and Paid For.' The central story is directly and dramatically told and the comedy element is admirably handled. Also I may add, it is extremely well played.

"I can see no reason whatever why your picture should not equal the success of the play itself both in this country and abroad.

"Sincerely,
"GEORGE BROADHURST."

Alice Brady in the role of Virginia Blaine in this picture finds unusually varied opportunities for emotional expression.

Recently Lew Fields and the entire company supporting him in 'Step This Way" saw Mr. Fields in the World-Brady picture "The Man Who Stood Still," in St. Louis at the Grand Central Theater. Doris Kenyon has an important role in the film.

Three new plays are simultaneously under way in the World Film Corporation's studio at Fort Lee. They are 'The Bondage of Fear," "The Parasites," and "A Law Unto Herself." The more noted of the players appearing in the different productions are Robert Warwick, Ethel Clayton, Carlyle Blackwell, Gail Kane, Muriel Ostriche, June Elvidge, Arthur Ashley, Montagu Love, Henry Hull, and John Bowers.

"Frou Frou," the last of the World-Brady plays previously bulletined, is completed, under the direction of Emile Chautard. Alice Brady is the star.

It will be released May 29, and the entire schedule will be maintained as officially announced three weeks ago.

EARLE WILLIAMS AS "ARSENE LUPIN"

Vitagraph Star to Portray French Mystery Man—Many New Features Scheduled

One of the latest and most important purchases made by Vitagraph is the film right to "Arsene Lupin" as dramatised by Paul Potter. This deal takes over the Frohman rights for the screen. Earle Williams, the Vitagraph star, has been chosen for the lead. He has just finished a James Oliver Curwood feature. He will also be starred in "Apartment 29," by Edwin J. Montagne.

"The Hawk," a stage success, has also been acquired. It was in this play that William Faversham appeared successfully.

Two plays by Rufus Steele have also been purchased by Col. Jasper Ewing Brady, Vitagraph scenario editor. One is "The Simpson Sapphire" and the other is "The Pretender."

It is announced that "Salvation Joan," with Edna May in the title role, heretofore handled as a "special," may now be booked as a Blue Ribbon feature.

The first of Vitagraph's "Captain Jinks" comedies, with Frank Daniels as the star, will be ready Nov. 27. This will be the third comedy series Frank Daniels has made for the company. Van Dyke Brooke is directing him. The addition of these comedies to Greater Vitagraph's program brings the total releases up to nine reels per week.

ENID MARKEY, OF THE TRIANGLE COMPANY.
In a Quaint Scene from "Jim Grimsby's Boy."

ON THE V. L. S. E. CIRCUIT

New offices in the Film Building have been taken by the Atlanta V-L-S-E.

The entire state of Mississippi, excepting Jackson and Meridian, has been turned over to the New Orleans sub-office of Vitagraph-V-L-S-E., Inc., to handle as part of the Dallas territory.

George Baisdon, Jr., has been appointed assistant New York branch manager, to succeed A. N. Webster, promoted to St. Louis management of Vitagraph-V-L-S-E.

Leon J. Bamberger held a Vitagraph-V-L-S-E sales meeting in Philadelphia, at which the subject discussed was the new idea of selling a district instead of making the price dependent upon the house. The idea was accepted enthusiastically.

Owing to the great distances between towns in the Salt Lake City territory, and the time lost in shipping films to and from Denver, Salt Lake City has been made a main office instead of a sub-office. This change was effective Oct. 23.

White, N. Y.
FRANK McINTYRE

Who will appear on the screen for Famous Players in his celebrated stage success, "The Traveling Salesman," on Paramount Program very soon. Mr. McIntyre's portrayal of the funny drummer is ranked as one of the best characterizations in the annals of the stage, and his film debut is expected to duplicate his former success.

"CIVILIZATION" GOING STRONG

Greater New York Territory Recently Secured —Other Deals Pending

State right buyers of Thomas H. Ince's spectacle, "Civilization," have been most successful, it is announced, since the picture was released on this plan, a few months ago.

Earliest to take advantage of the privilege of handling "Civilization" in this manner among exhibitors was the Western "Civilization" Corporation, with offices in Seattle, Washington.

The corporation controls the production in the following states: Washington, Oregon, Idaho, Arizona, Utah, Wyoming; an option is also held on Alaska.

An unmistakable boom in "Civilization" started, and has since been maintained, as soon as the Superb Feature Film Company, Minneapolis, of which H. Rathner is general manager, secured the rights for Minnesota, Iowa, Wisconsin, Montana, North and South Dakota.

The New England Film Distributors, Inc., controls "Civilization" in the following states: Massachusetts, Vermont, Maine, New Hampshire, Rhode Island, and Connecticut. The spectacle has been received with favor in Boston and other large cities of New England.

The new Jersey state rights are controlled by the Civilization Film Corporation, with executive offices in the Strand Theater Building, New York City. Under their exploitation, "Civilization" has already set up many financial records in New Jersey which will probably stand for a long time to come.

Greater New York, all of Long Island, and Westchester County have just been obtained by the Civilization Feature Company, 130 West Forty-sixth Street, New York City, of which Nathan Hirsh is general manager.

The Amalgamated Theaters Corporation secured the rights of "Civilization" for Cook County, Illinois, which means, of course, the city of Chicago.

Other state right deals are either pending or nearing completion.

In addition to the foregoing, a number of states in South America have been disposed of at big figures, and it is understood that rights for several European countries, notably Fnace and England, are about to be purchased. All in all, "Civilization" can be said to be going with a vim.

SCENE IN "THE HAUNTING HAND,"
Pathe's "Shielding Shadow" Series.

BIOGRAPH PLANT FOR SELZNICK

Many Stars and Directors Move to New Quarters as Result of Lease Just Effected

Lewis J. Selznick, to accommodate the increasing number of producing companies whose output is marketed under the trade name Selznick Pictures, has closed negotiations for the lease of the Biograph studio and plant on East 175th Street, one of the largest and best equipped in the East.

Within the next three weeks four Selznick-Pictures companies will be producing under the Biograph roof, while other companies continue their operations at the two studios already in use on the Palisades of the Hudson.

By taking over the Biograph studio Mr. Selznick has made possible the use of Clara Kimball Young's services in two productions simultaneously.

For the past three weeks Director-General Albert Capellani of the Clara Kimball Young Film Corporation has been producing at the Solax studio in Fort Lee, N. J., the successor to "The Common Law," now meeting with success throughout the country. This, the second of the new producing company's features, is an adaptation of Thomas Dixon's noted novel, "The Foolish Virgin."

While Miss Young and her company were on a trip to the Catskills last week, taking exterior scenes, Mr. Capellani's assistants, headed by Studio Manager Thomas Persons, moved all their paraphernalia from Fort Lee to the Biograph plant, and this production will be finished in the new quarters.

At the same time Charles Giblyn, the well-known Fine Arts director who has just joined the Selznick forces, will take charge of Miss Young's third production, a version of "The Price She Paid," by the late David Graham Phillips. Work on the two productions will be so synchronized as to make it possible for Miss Young, without overtaxing her energies, to devote herself to each production alternately, and thus the output of her pictures will be doubled.

Allan Dwan, the director engaged by Joseph M. Schenck, president of the Norma Talmadge Film Corporation, another Selznick-Pictures producing ally, began work this week at the Biograph on Miss Talmadge's first production under her management. This will be a screen version of Monckton Hoffe's notable drama, "Panthea."

Kitty Gordon, who has just finished the first of her own company's productions, an adaptation of the novel "Vera, the Medium," by the late Richard Harding Davis, will also begin producing her second Selznick-Picture offering at the Biograph plant, as will the producing companies of two additional stars.

Herbert Brenon will continue to produce his Selznick-Pictures at the Ideal studios on Hudson Heights, where he has just completed his first offering, Nazimova in "War Brides." The Herbert Brenon Film Corporation has a five-year lease on this studio and will occupy it alone, as the plant is perfectly adapted for the productions of any one director.

The Biograph plant offers ample room for at least six companies working simultaneously in the production of feature photoplays. The main studio building gives floor space 80 x 120 feet, and is really two studios of that size in one. The ground floor is occupied by the various workshops. The second floor is the artificial light studio, in which are installed walls of one thousand Cooper-Hewitt lights. The third floor holds the dressing-rooms, with shower baths and up-to-date conveniences, while the fourth floor serves as the daylight studio, being entirely glassed in.

The plant has its own developing and printing facilities, its own electric lighting system, and is equipped to the last notch of perfection, even to the extent of having its own restaurant, conducted by a caterer who formerly managed one of the big resorts at Coney Island.

"LITTLE MARY" TO DEDICATE THEATERS

Will Have the Honor of Opening Many New Houses on the Pacific Coast

To Mary Pickford has been accorded the honor of dedicating to the film industry at least half a dozen big motion picture theaters now in the course of construction on the Pacific Coast, according to Arthur S. Kane, representing Artcraft Pictures Corporation in that territory. This is regarded as conclusive proof of the soundness of the stand taken by Walter E. Greene, president of Artcraft, when he said that there was a great new class of big feature theaters which Artcraft aimed to serve. Mr. Kane sends the following information to the New York offices:

"Mary Pickford is going to have the honor of opening many big new houses on the Pacific Coast. There is a wave of super-theater building going on there, and it is considered quite the thing to dedicate these fine new theaters with this celebrated star. One of the first to open will be the T & D in Oakland, a magnificent structure seating 4,000 persons. This is being erected by the Turner and Dahnken Circuit, whose headquarters are in San Francisco. Miss Pickford's full week there in 'Less Than the Dust' is scheduled for Nov. 26, which will serve as the formal opening.

"Eugene Roth now has under way the $350,000 California Theater, at the corner of Fourth and Market Streets, San Francisco. This house is to seat 3,000 persons, and will be the largest as well as the finest cinema palace in San Francisco. It will be many months before the housewarming takes place, but Mr. Roth is looking forward to the time when little Mary will christen his screen. In the meantime 'Less Than the Dust' is due to get away to a good start at the Portola Theater, which Mr. Roth conducts in the same block where he is now erecting the California.

"W. H. Clune, the Los Angeles producer and operator of theaters, who is to show the Mary Pickford productions first run in his city, has announced a new photoplay auditorium to be erected on ground which he owns at Ninth and Broadway, valued at $500,000. Upon its completion Miss Pickford will be the star attraction at the new house.

"In Santa Rosa, a city of 10,000, the King-Reavis Amusement Company is erecting a 1,500-seat house. This theater, the Clune, will be one of the handsomest in any city of anything like the size anywhere in the United States. It will show Miss Pickford's first release as the opening attraction.

"Stockton has enjoyed a great growth in the past few years, and Turner and Dahnken have not been unaware of this. The result is that they have started building in this city of 40,000 inhabitants a 2,400-seat theater, which from the architect's drawings and designs will be one of the handsomest in their chain. Miss Pickford's pictures have been arranged for, so that they will be on hand for the big opening, some months hence.

"Jensen & von Herberg, the Seattle and Portland photoplay men, expect to finish in December their Beauty Theater in Butte. This house will seat around 1,500 persons. Little Mary has been secured, so that one of her pictures may be used to launch the new house. The 2,300-seat Coliseum in Seattle, over which Jensen & von Herberg also preside, has contracted for the Pickford pictures, as did the high-class Columbia in Portland."

ORRAL HUMPHREY, who became famous to followers of the screen as the "English Lawyer" in "The Diamond From the Sky," is doing excellent work in straight or heavy roles of current American-Mutual productions. He has proven that he does not depend upon comedy parts for his success and popularity.

THANHOUSER BUYS ESTATE

Edwin Thanhouser, president of the Thanhouser Film Corporation, has purchased the ten-acre shore front estate of E. N. Greenfield, Locust Valley, L. I. The price was $55,000.

MARY PICKFORD IN A NEW ROLE.
As She Will Appear in Artcrafts "Less Than the Dust."

WILL BE CO-STARRED

House Peters and Myrtle Stedman Appear in Morosco Production

Under the Morosco trade mark, House Peters, a new accession to the company, and Myrtle Stedman, the charming screen artist, will co-star in "The Happiness of Three Women," soon to be released on Paramount Program. The photoplay is by Albert Payson Terhune, author of the current Lasky release, "The Year of the Locust."

"The Happiness of Three Women" created considerable attention when it appeared in a popular magazine and presents an admirable subject in which to display the talents of the co-stars. As Billy Craig, the young attorney who becomes enmeshed in a mass of complications, House Peters will characterize a part that demands much of his exceptional dramatic finesse. Myrtle Stedman, who has just completed her characterization in Lasky's "The Soul of Kura-San," in which she appears in chief support of the noted Japanese actor, Sessue Hayakawa, will appear as Constance Barr in the new Morosco photoplay.

The production is to be staged under the chief direction of William D. Taylor, who has presented many recent successes under the Morosco and Pallas banners. Several unusual photographic effects are also promised, particularly in the scenes of the big bank robbery. This work will be under the supervision of Cameraman Homer Scott. An exceptional cast, including L. W. Steers, William Hutcheson, Lucille Ward, Daisy Robinson, and Milt Brown, has been provided.

ANN PENNINGTON, star of the Ziegfeld "Follies," which are now playing in Boston, picked up a Hub City newspaper and discovered that Ann Pennington, the Famous Players star, was being presented at one of the local theaters in a Paramount picture, "The Rainbow Princess," so she decided to attend an afternoon performance of the picture during one of her matineeless days. The diminutive Miss Pennington slid into a back seat of the motion picture house and sat gazing in wonder at herself as she appeared on the screen and did all sorts of remarkable feats.

WILLIAM DUNCAN,
Starred with Mary Anderson in "The Last Man," Vitagraph Photoplay.

PARAMOUNT OFFERINGS

The Paramount Program for Nov. 13 is made particularly bright by the presence of Mae Murray and Fannie Ward in "The Plow Girl" and "The Year of the Locust," respectively, both Lasky productions.

Surrounding the program for the week of Nov. 13 Paramount will release four short-reel features, the fortieth edition of the "magazine-on-the-screen," the Paramount Pictographs, in which the leading subjects are "Self-Defense Without Weapons," "People of the Alaskan Wilderness," "Frenzied Frocks and Frills," and "Have You a Little Heifer in Your Home?" The forty-first of the series of Weekly Trips Around the World, conducted by Burton Holmes, in which he takes his fellow tourists "In Modern Athens"; the funniest Paramount-Bray cartoon that J. R. Bray, Dean of Animated Cartoonists, has ever contributed to the screen, in "Colonel Heesa Liar, Hobo," and the fourth Black Diamond Single-Reel Comedy, to be released by Paramount, called "A Villainous Pursuit."

READY MARKET FOR FROHMAN FILM "CONQUEST OF CANAAN"

Paramount Gets Pacific Coast Rights to Picture—Other Deals Made

Hiram Abrams, of Paramount, this week closed with the Frohman Amusement Corporation for the rights to "The Conquest of Canaan" in the California territory controlled by the Lasky Pictures Corporation, and covering California, Nevada, Arizona, and New Mexico. Further plans are maturing with Mr. Abrams for the procuring of the film for other territory which he is indirectly interested in. He acted as agent for the Lasky enterprise. "The Conquest of Canaan" will be the initial release of the newly organized Lasky exchange at San Francisco, and will be released by that concern about Nov. 2.

Stanley Mastbaum, the Philadelphia film man, secured the Pennsylvania, Virginia, Maryland, District of Columbia, and Delaware territory from the Frohman people for "The Conquest of Canaan," and will issue it as the first important release through a new exchange recently opened there.

Louis Rosenbluh, head of Variety Films, Inc., secured New York and Northern New Jersey for "Conquest of Canaan," and has secured an option on the same territory for "The Witching Hour," which will be the next Frohman release.

President Sherrill, of the Frohman concern, is confident of closing the balance of the country on his latest picture this week, so that the exploitation of "The Witching Hour" can go on unhampered.

SPEAKS ON CENSORSHIP

MINNEAPOLIS, MINN. (*Special*).—The exhibitors of Minneapolis and all the exchange managers, together with their employes, met at the Unique Theater, Oct. 24, and the two candidates for Mayor of Minneapolis addressed them on the censorship question. Both candidates spoke favorably of the motion picture industry and seemed opposed to censorship of pictures.

O'BRIEN WITH THANHOUSER

Having completed the direction of "Vanity" for Popular Plays and Players, John B. O'Brien, formerly with D. W. Griffith and later noted as director for Mary Pickford, has joined Thanhouser's forces and will direct "Mary Lawson's Secret," starring Charlotte Walker, to be released through Pathe.

OPPORTUNITIES IN SOUTH AMERICA

Guy Croswell Smith, now General Manager of "Intolerance," Tells of Conditions

That there are opportunities for an expansion of the motion picture business in the republics of South America is the assertion of Guy Croswell Smith, who represented D. W. Griffith's "Birth of a Nation" in that country, and who has returned to New York to become general manager of "Intolerance," says Mr. Smith.

"The greatest problem that would be experienced by North American enterprise in the film industry in South America is the necessity of providing a wide variety of pictures. Programs are changed there daily and are given in sections, three or four an evening. So that an immense amount of material is necessary to meet the requirements. The only way would be for several large producing concerns here to pool their interests in forming an exchange which could supply the demand.

"Comedy is popular, and, oddly enough, the sex problem play or pictures dealing with doubtful topics are not favored, largely because women and children are the principal patrons of the film theaters. Also, it must be remembered that every section of the country has its likes and dislikes, and what might go well in Argentine might not meet with favor in Chile or Bolivia.

"Films now are largely obtained from Italian and Norwegian manufacturers. Chaplin is popular and is known far and wide as 'Carleto.' There should be opportunities for exhibitors and for films made in the United States if only the conditions are studied. The trouble heretofore has been that those who started in the Latin-American countries tried to introduce their methods on a large scale without waiting to learn just what was required.

"I do not find," continued Mr. Smith, "that there is any great antagonism to North American people or products, and what there is has largely been fostered by European interests, which resent any intrusion.

"With 'The Birth of a Nation' we introduced the first billboards into Buenos Ayres. We played when possible the municipal theaters, appearing at the *Teatro de la Opera* in the Argentine capital, where we broke all records with a run of 200 performances at $2 prices. While the people, who are in many instances simple and childlike, did not know a great deal of history, they found the story and the sensational features highly diverting. Three other companies were sent out through Bolivia, Chile, and Peru. The titles were in Spanish, and everywhere we met with success. The season opens there in the middle of April and continues until November. So that we plan to send 'Intolerance' to South America next March. People there are waiting for Griffith productions. The large orchestra we carried with each production pleased the music-loving Latins greatly. The people there are hungry for amusements. Last season there was little save the opera, and a couple of foreign dramatic stars. And the theatergoers there like comedy, as I have said.

"I wish to repeat," concluded Mr. Smith, "that there are opportunities, but the conditions must first be studied carefully, and whoever attempts an enterprise in motion pictures there must be prepared to meet a demand for great variety."

Mr. Smith has his offices in the Longacre Building, New York.

EDNA PURVIANCE,
Leading Woman for Charlie Chaplin-Mutual.

BUY $100,000 WORTH OF SCRIPTS

Famous Players Offer Ends with Purchase of Hundredth Scenario—Material Plentiful

With the acceptance last week of the hundredth script, the Famous Players Film Company closed its $100,000 offer for one hundred suitable scripts at $1,000 each. The offer started with the announcement last July.

The management of the company expressed itself as gratified by the results of the record offer, having expected to secure the hundred scripts desired in not less than a year from the time the offer was made. Within exactly three months, however, so great was the response from the authors, dramatists, and scenario writers to the advertisements containing the offer published in a selected list of national magazines, the full number of winning scripts has been obtained.

In commenting upon the success of the offer, Adolph Zukor, under whose personal auspices this unusual attempt was made to induce the most important writers of the country to devote their ideas to the screen, said:

"The cries of a dearth of screen material which have arisen from various photoplay producers for the past two years are now entirely hushed by the amazing response to the Famous Players' $1,000 offer, and the pessimistic belief that screen plots had been utterly exhausted is exploded by the interesting, novel, and well-constructed themes which have been received.

"We are justified in believing, from the thousands of scripts submitted and the prominent authors who have manifested an interest in the offer, that the foremost authors of the day are now giving serious thought to the screen, and that this new form of dramatic expression is considered by them to be a sufficiently important medium of communication with the public to receive their first and best efforts."

This statement was accompanied by one from Jesse L. Lasky, who since the formation of the Famous Players-Lasky Corporation has had direct supervision of the producing departments of both companies. Mr. Lasky explains that while the hundred scripts will furnish a plentitude and variety of material for some time to come, the companies are anxious to receive more photoplays which reach the standard of their output. The statement follows:

"Due to the recent combination of the Oliver Morosco Photoplay Company and Pallas Pictures with the Famous Players-Lasky Corporation, we now require more screen material than ever to fill the producing requirements of these four concerns.

"While we do not feel obligated to pay $1,000 for all stories accepted in the future under the Famous Players' offer, or $1,500, which is the maximum amount in the Oliver Morosco offer for scenarios, we will in every case remunerate the author in a degree entirely commensurate with the value of his work, and if unusual or extraordinary plots are submitted, will pay more than the above mentioned sums as cheerfully as did the Famous Players for the hundred $1,000 scripts sought through its offer.

"Mr. Hector Turnbull, the head of the scenario department of these companies, is sincere in his desire to co-operate with novelists, short story writers, or dramatic authors who have not yet become associated with the motion picture, and will be glad to indicate to them the artistic and financial opportunities for creative work on the screen."

"SHIELDING SHADOW" THRILLS ATTRACT

Octopus in Episode of Pathe Serial Causes Much Trouble for Branch Managers

When, in the second episode of "The Shielding Shadow," a large and vicious octopus crawls from the sea to drag the unsuspecting hero to death—apparently—the suspense as to the probable fate of Jerry was too much for many patrons, and as a consequence the managers of many of Pathe's thirty branches have been kept busy answering questions.

"The day after the second episode was shown," reports Manager Abeles of the New York exchange, "we had at least fifty telephone calls from people who saw the picture and could not wait until the following week to learn the fate of Jerry."

According to a number of Pathe's other branch managers, more general interest has been manifested in "The Shielding Shadow" than in the identity of the Laughing Mask, Pathe's successful "Iron Claw" serial. They report that they have heard from exhibitors that the strong element of mystery and suspense in "The Shielding Shadow" is bringing more and more people back every week, and in a number of instances house records for box office receipts have been broken on "The Shielding Shadow" nights.

Lester E. Matt, of the Strand Theater, Flint, Michigan, writes that he expects to down all his house records with this serial, and that it is bringing him a gain from opening to closing.

A. Goodman, of the Wind-a-mear Theater of Cleveland, Ohio, is another of the many exhibitors who write in a similar strain. He says that with the "Shadow" he has broken all his house records.

FILM MAN ADVANCES

Chester Beecroft Resigns from American Film Co. to Join Overseas Distributing Co.

Chester Beecroft resigned last week as Eastern representative of the American Film Company. He is now associated with the Overseas Distributing Company of America. This organization will market American Film Company-Mutual productions abroad through the foremost foreign distributors. Mr. Beecroft will continue to handle the sale of the Chaplin-Mutual pictures in foreign countries and will, in addition, deal in the product of any other high-class film companies looking for the widest foreign market. Harry H. Poppe and Eleanor O'Keefe, who were associated with Mr. Beecroft during his term as general manager for David Horsley and who have been with him in the American Film Company's office, will accompany him in his new venture.

Chester Beecroft first attracted attention to himself as advertising manager of the Patents Company, the first large combination in the business. He then became advertising and publicity manager of the General Film Company. Followed his advertising and publicity campaign for David Horsley, who was re-entering the film business after a brief retirement. He was promoted for his good work as general manager for Horsley. Then John R. Freuler secured his services as New York representative of the American Film Company and of the American-Mutual and Chaplin-Mutual export business. One of his notable achievements in this position was the sale of the rights to the Mutual-Chaplin releases in the United Kingdom for a sum equal to more than half of the total salary the Lone Star Company was paying the famous comedian.

GRACE VALENTINE, one of the most charming and popular of the younger Metro stars, and whose latest offering on the Metro program is "The Brand of Cowardice," with Lionel Barrymore, was born in Indianapolis, Ind. After attending grammar and high school in that city she appeared in amateur theatricals and conducted an orchestra in a Summer park near Greenfield, Ind. This, she considers, was her first professional engagement.

SERIES OF PATHE FEATURES

Six Now Being Released in Gold Rooster Program

J. A. Berst, vice-president and general manager of Pathe, is gratified by the results achieved by the one-a-week Gold Rooster program thus far.

On this program are six series of features. They are: Astra-A. H. Woods and Henry W. Savage, Thanhouser-Gladys Hulette, Balboa-Baby Marie Osborne, Rudyard Kipling, Thanhouser-Florence LaBadie, and Arrow productions.

The first series is the Astra features produced from the great stage successes of Al H. Woods and Henry W. Savage. In the year that Pathe has been releasing this series exhibitors are unanimous in declaring that every one has been a "knockout."

In the near future "The Challenge" with Helene Chadwick, "Kick In" with Molly King, and "The Yellow Ticket" with a famous star will be released.

The first of the Thanhouser-Gladys Hulette series was "The Shine Girl," which met wih instantaneous success everywhere. Almost overnight Miss Hulette found herself famous.

First-run exhibitors are now waiting with a great deal of interest the third of this series, which will be "Her New York," released about the first of the year.

Every one knows the Baby Marie Osborne series, produced by Balboa. The release date of "Shadows and Sunshine," the next of this series, is Nov. 12.

"The Light That Failed" is the first of the Kipling releases. Some others are promised for the near future.

The Florence LaBadie series, produced by Thanhouser, include "The Fugitive," "The Fear of Poverty," and "Saint, Devil, and Woman."

PRISON LEAGUE GROWS

The Motion Picture Actors' Entertainment League for Prisoners, which was formed only three weeks ago by Sidney Olcott, is rapidly growing in membership. Marguerite Clarke is one of the newest and most enthusiastic workers to send in her name to Valentine Grant, the vice-president.

FEATURE FILMS OF THE WEEK IN REVIEW

"THE RAINBOW PRINCESS"

A Five-Part Original Drama by Shannon Fife. Featuring Ann Pennington. Produced by the Famous Players Under the Direction of J. Searle Dawley. Released by Paramount, Oct. 20.

Hope Daingerfield.....Ann Pennington
Warren Reynolds.....William Courtleigh, Jr.
George Waters.....Clifford Gray
Blithe Worthington.....Augusta Anderson
Judge Daingerfield.....Grant Stewart
Pop Blodgett.....Charles Sutton
Dave (his son).....Harry Lee
Joe (his son).....Edwin Sturris
Hawkes (circus fixer).....Walter D. Mealand
Monsieur Paul.....Herbert Rice
Billie Fish.....Queen Pearl
Rose.....Amy Manning
Simon.....Carl Gordon

"The Rainbow Princess" is one of the most delightfully entertaining pictures produced by the Famous Players in some time. It is an appealing story of circus life with an abundance of local color but no great pretense to originality of plot. Just when we have been keyed up to expect an unconventional story, the usual long-lost daughter is brought in so that the little "Rainbow Princess" can be proved a relation of the Judge's.

Ann Pennington is a most bewitching circus dancer and her Hawaiian and other dances add considerable charm to the picture. She practically trips her way through the picture on the light fantastic toe, and her work has at all times sympathy and spirit. The supporting cast is without exception deserving of commendation.

The settings are in large part those of a circus, and the tan-bark and sawdust atmosphere is well maintained. The collection of freaks, the fat woman, the living skeleton and the dwarf add no little humor to the picture.

Appeals and thrills vie with each other. The balloon ascension and the rescue from the pond contrast strongly with the pathos of the dining-room scene at which the adopted girl entertains her circus friends. The girl's relations prove false, but she remains in the family by marriage with the old Judge's son.

The photography is about the finest that has come from the Famous Players studios in some time, and there are excellent lighting effects without number. E. S.

"HIDDEN VALLEY"

A Drama in Five Parts, Produced by Thanhouser Under the Direction of Ernest Warde. Released on the Pathe Gold Rooster Program.

The Captive White Girl.....Valkyrien
Boyd Marshall.....The Adventuring Student
Ernest Wardle.....The Chieftain
Arthur Bower.....The Uncle

The scene shifts to Africa in the most interesting and exciting parts of this play. Boyd Marshall is disappointed by his fiancée and goes to Africa to forget her. Her uncle imports ostrich feathers, which causes Marshall to go on an adventurous trip into the interior. He saves the life of a chieftain by shooting his unfaithful follower. The natives think he is a god and the chieftain demands that he make the water flow in the valley as it used to in the old times.

Then Valkyrien, who is known in private life as Baroness De Wits, appears on the scene as a captive girl. She does a sacred dance. The white man and the white maiden get an opportunity to confer together. She tells him that they will both die unless they can perform a miracle. Marshall finds from the girl that the river runs under the temple and that there is a secret way to it. He discovers that there is a dam which shuts the river off. With powder, which he gets from his camp outside the valley, Marshall blows up the obstruction and the valley is well irrigated. As a reward the chieftain and his followers regretfully assent to the going of the pair, and promise to open their valley to the world and to higher ideals.

Valkyrien is the star of the piece and makes a very graceful captive maiden. Her dancing is quite graceful and she does rather well in emotional acting. Marshall makes a manly type of hero. The rest of the cast are good. The story is of rather melodramatic quality, somewhat of the order of Rider Haggard. The direction has achieved as much as is possible with a story of this type. Photography is average. C. M.

"THE HEART OF A HERO"

A Six-Part Drama Based on the Life of Nathan Hale. Produced by Peerless Under the Direction of Emile Chautard and Featuring Robert Warwick and Gail Kane. Released by World.

Nathan Hale.....Robert Warwick
Col. Knowlton.....Alec B. Francis
Guy Fitzroy.....George McQuarrie
Tom Adams.....Clifford Gray
Cunningham.....Henry West
Thomas Jefferson.....Charles Jackson
Alice Adams.....Gail Kane
Widow Chichester.....Clara Whipple
Amy Brandon.....Mildred Haven.

Interesting though lacking in historical accuracy, "The Heart of a Hero" is offered as a visualization of the life of Nathan Hale. In order to introduce the necessary romance, events that really did happen are considerably distorted, especially those leading to Hale's exposure. However, this in no way affects the qualities of the picture as a melodramatic offering.

The action is somewhat slow, due to repetition which could easily be avoided by cutting the picture to five reels. The barroom scenes would still be effective if their number were diminished by half.

The story of Nathan Hale's capture and execution is so well known that it needs no repetition. Robert Warwick makes a distinguished figure as the hero. Gail Kane gives a pleasing touch of romance to the picture, and Clara Whipple is a spirited barmaid.

The characters on the whole are well costumed, but beyond that the Colonial atmosphere is not as well sustained as might be. Any house that appeared old and dilapidated seems to have been used as a Colonial residence, and the interior settings are furnished with rather less care as to the proper articles of the period than might have been exercised. The photography is satisfactory. E. S.

CARLYLE BLACKWELL AND DORIS KENYON,
In a Scene from the International Comedy-Drama, "The Ocean Waif."

"SHADOWS AND SUNSHINE"

A Five-Part Drama Starring Marie Osborne. Produced by Balboa Under the Direction of Henry King. Released on Pathe's Gold Rooster Program Nov. 1.

Little Mary.....Marie Osborne
Her Mother.....Lucy Payton
Gilbert Jackson.....Daniel Gilfether
Amelia Jackson.....Mollie McConnell

Little Mary Sunshine, as Marie Osborne is affectionately known both in life and on the stage, is a delight to the eyes. She makes this drama appealing to every one regardless of age, sex, class or color. All her amusing childish pranks seem to be spontaneous and unaffected. She is a bright, sunny-faced tot of four, who is full of action, laughter and affection. These are some of the things that she does: Curious to examine a pretty garden, she crawls under the fence. She makes friends with the owner, a hard old man who is estranged from his wife. Mary so wins over the couple that her mother and she go to live with the old people.

One scene shows Mary taking off her clothes and swimming around in a little stream and pool. She looks like a water nymph. The mother looks high and low for the child, finally discovering her underneath the bridge. She gets her face dirty playing in the dirt, and her mother tells her that "children with black faces can't be angels and go to Heaven." Mary soon after sees a little pickaninny. She tries her best to scrub the color off his face to make an angel out of him. The struggles of the two children in the bath are full of humor.

The story comes to a climax when Mary disappears. The mother and the two older folks are almost distracted. She is finally found asleep in a trunk in the attic, the cover of which had fallen down and locked her in. In the joy of finding the child alive, the old people are reconciled. The old man finds that Mary is his own grandchild and the daughter of the son that he had disowned five years before for marrying a working girl. He is more than glad to take the son back at this time.

There are some very good exteriors and interiors in this picture. The scenes in the garden are especially tasteful. The cast, aside from the star, is excellent and worthy of the play. The director has kept the proper proportion of things. He has put in just enough of the support to make the appearance of the child more interesting. Things move along easily and without mawkish sentiment. The photography is of good quality. This picture will appeal particularly to women and children, and the exhibitor who "plays up" the little star and the incidents in which she takes part should draw heavily on this class of patronage. C. M.

"HEIR TO THE HOORAH"

A Five-Part Comedy Drama by Beatrice de Mille and Leighton Osman, from the Paul Armstrong Dramatization. Featuring Anita King and Thomas Meighan. Directed by William C de Mille. Produced by the Jesse L. Lasky Company for Release on Paramount Program Oct. 26.

Joe Lacy.....Thomas Meighan
Geraldine Kent.....Anita King
Mrs. Kent, her mother.....Edythe Chapman
Red.....Horace B. Carpenter
Bill.....Charles Ogle
Mr. Marshall.....Ernest Joy
Mrs. Marshall.....Joane Woodbury

If it had nothing more than its splendid photography to recommend it, "The Heir to the Hoorah" would be well worth while, but any one who has seen the original stage production of the play will recall that it was replete with incidents which seemed ready-made for screen portrayal. The Lasky production includes all of these and surrounds them with an investiture of the most beautiful mountain scenery. The story is told with excellent continuity and due appreciation of the numerous touches of quaint humor and of the atmosphere, which has been excellently created.

The mining camp scenes are not too greatly prolonged, and the director has dwelt upon those incidents which afforded an opportunity for picturesque backgrounds. The acting of Anita King and Thomas Meighan is convincing and in good taste throughout. The remainder of the cast works willingly and with skill. The crowd scenes are particularly well done.

There is little need to tell again the story of the play, familiar to so many theatergoers, who will remember the quest of Joe Lacy for a wife to give him an heir to the Hoorah mine. His marriage with Geraldine, the fortune hunter; the interference in their developing love of a mercenary mother-in-law, and the final reconciliation through the birth of the child, are incidents not unfamiliar in many plays, but they have been woven in this instance into a play that is most entertaining.

The picture combines all the essentials that render a production suitable to any class of audience, and exhibitors who will call attention in their advertising to the fame "The Heir to the Hoorah" achieved upon the stage, should find the film version a profitable attraction. A. H. S.

"THE OCEAN WAIF"

A Five-Part Comedy-Drama by Frederick Chapin, Featuring Doris Kenyon and Carlyle Blackwell. Produced by Herbert Blanche for Release by the International Film Service.

Ronald Roberts.....Carlyle Blackwell
Millie.....Doris Kenyon
Hy Jessop.....William Morse
Sem.....Fraunie Fraunholz
Beatrice.....Lyn Donaldson

Without being deficient in dramatic situations or lacking in a pronounced strain of subtle comedy, "The Ocean Waif" is entertaining in a high degree through the personal charm and refreshing naivete of the star, Doris Kenyon. The story is developed entirely around the waif, Millie, and the character abounds in light as well as dark shades in which Miss Kenyon expresses herself with spirit and pathos, as the occasion demands. Her art conceals the appearance of art, so pronounced is her personality.

The delicious tone of the first two reels is so finely felt and so well maintained that the reversion to the conventional melodrama which blots out the winsome personalities of the players comes as a disappointment. Miss Kenyon, in overalls and old-fashioned gowns, gives an original and refreshing portrayal of the little girl who runs away and lives in a haunted house. A novelist rents the place and, of course, falls in love with the "ghost." After many trials and tribulations, during which he is accused of murder, love has its way. Carlyle Blackwell, as the heroic lover, seems somewhat oppressed by his own importance. Lyn Donaldson lends force and feeling to the part of the disappointed fiancee. Edgar Norton, as the valet, is good.

The picture is well staged, many of the settings being of unusual picturesqueness. This is especially true of the haunted house and its daisy-quilted grounds. The interiors are satisfactory, and the photography on the whole is good.

The general appeal and humor provide a picture that will entertain everybody. The title will prove of little advertising value, and the exhibitor should utilize the names of Miss Kenyon and Mr. Blackwell in his publicity campaign. E. S.

"THE HONORABLE ALGY"

A Five-Part Original Drama by J. G. Hawks, Featuring Charles Ray, Produced by Ince Under the Direction of Raymond B. West for Release by Triangle.

The Honorable Algy.....Charles Ray
Grace Dryker.....Margaret Thompson
Lord Rocmore.....Howard Hickman
Patricia.....Margery Wilson
Lon Bassett.....Albert Cody
Bud Harvey.....Jerome Storm
James Dryker.....Charles French
Mrs. Dryker.....Louise Brownell
The Marquis of Monteith.....Thomas S. Guise
Belle Delmore.....Katherine Kirkwood
The Vicar of Hadleigh.....Walt Whitman

A theme which has been used times without number is twisted and turned to such an extent that it is unrecognizable in "The Honorable Algy." The success of the production is due in no small measure to the excellent construction of the scenario. It is this fact that brings about more than an ordinary amount of suspense. Various conclusions can easily be foretold, but before we come to them a hundred and one pleasing incidents happen to throw us off the right track. It is just the series of ingenious events that make the picture better than the usual feature production. It is a pleasant mixture of romance and melodrama in which the youngest son of a noble house is forced to leave his beloved to find and marry an heiress. However, he manages to get the money without the heiress, and as a reward he receives the girl whom he has always loved.

The characters are well drawn and their very contrast leads to numerous appealing situations. As the vicar's little daughter, Margery Wilson, is sympathetic and spirited. She is ideally suited to the role. Charles Ray is unable to hide his breezy personality beneath a cloak of English manners, and Margery Wilson is a pleasing American heiress.

The direction is excellent and the settings and photography are of the usual Triangle standard.

The picture will provide excellent entertainment for any audience. E. S.

"THE MICROSCOPE MYSTERY"

A Five-Part Original Drama by W. E. Wing, Featuring Wilfred Lucas and Constance Talmadge. Produced by Fine Arts Under the Direction of Paul Powell for Release by Triangle.

Doc Arnold, honest country doctor, Wilfred Lucas
Ira Dayton, rich farmer and hypochondriac, Constance Talmadge
Jessie, Ira Dayton's daughter,
Dr. Horatio Bell, quack "specialist," Pomeroy Cannon
Dr. Bell's assistants.....Fred Warren, James O'Shea
Droway," Doc Arnold's office boy, Jack Sealock
Hilda, the Daytons' hired girl, Winnifred Westover
Jud, the Daytons' half-witted hired man, Monte Blue
Mrs. Simpson, Jessie's aunt.....Kate Bruce

Having a moral and possessing a unique theme, "The Microscope Mystery" will not only appeal to the more intelligent classes as an entertainment, but also as a preachment and a picture of educational value. The ruination brought about by quack doctors who feed on people who believe themselves ill, is the main idea of the story. The beginning is peaceable and typically "small town" happenings are shown. However, it develops into a melodrama with the death of the "fake" doctor. Though the situations are conventional, their development is original and gives opportunity for showing some very instructive microscopic views of blood corpuscles and germs. The latter prove that the murderer was a consumptive and the innocent girl is released when the sickly farmhand confesses. The crime is the result of a father's hypochondriac tendencies.

The characters are well drawn and their portrayal is, on the whole, excellent. Wilfred Lucas is typically the village doctor, kindly and easy going, while Constance Talmadge is a vivacious Jessie Dayton.

Local color is well simulated and the titles are particularly expressive.

The picture is one that will appeal to the average audience. For advertising material it would be more advisable to use the propaganda theory instead of the unsatisfactory name. E. S.

"THE GATES OF EDEN"

A Five-Part Original Drama, by the Rev. William E. Danforth, Featuring Viola Dana. Produced by Columbia Under the Direction of John H. Collins, for release by Metro.

Evelyn, the mother / Eve, her daughter ..... Viola Dana
Joseph, Elder of the Shaker community, ... Augustus Phillips
William Bard, the father of Eve ..... Robert Walker
Redney Drab, his foster son ..... Edward Earle
Eldress Sarah ..... Grace E. Stevens
Huxley ..... Fred Jones
A Brother of the Shaker Community, ... Harry Linson

So impressive and silently eloquent is the theme of "The Gates of Eden" that it overshadows the plot. Unique and solemn, it is almost as if a life sermon were portrayed on the screen. The simple ways of a community folk, the Shakers, and their mode of living and beliefs form a striking contrast with natural human instinct, and it is upon this fact that the story is built. Love has no place in their lives, and one of the young men is expelled from the community for that reason. He becomes inflamed with hatred for man. In later years his son falls in love with a Shaker girl, who proves to be the illegitimate daughter of his father, and through her the community is saved from the father's vengeance.

Viola Dana is prim and pleasing as a Shaker maiden. Robert Walker gives an excellent interpretaion of the role of the vengeful man. The supporting cast is without exception satisfactory and effective.

The settings are good and the titles add considerable force to the story. There are some excellent storm scenes and the photography is on the whole good.

The general appeal of the picture and its freedom from commonplace melodrama should make it a popular box office attraction. E. S.

"A SON OF ERIN"

Five-Part Comedy Drama, Featuring Dustin Farnum and Winifred Kingston, and Directed by James C. Ivers. Produced by Pallas Pictures for Release on Paramount Program Nov. 9.

Dennis O'Hara ..... Dustin Farnum
Katie O'Grady ..... Winifred Kingston
Patrick O'Grady, Katie's father ..... Tom Bates
Brian Trelawney, the landlord ..... Jack Livingston
Terence ..... Wilfred McDonald
Dan O'Keefe, ward boss ..... Wallace Pyke
George Harding, city contractor ..... Lee Willard
Florence Harding ..... Mabel Wiles
John D. Haynes ..... Hugh B. Koch

While there is nothing particularly original in the story of the good-natured and doughty Irishman who comes to America to become a policeman, "A Son of Erin" succeeds in holding the interest by reason of its pleasing touches of Irish village life, the charm of the heroine, and the agreeable personality of the hero. While necessary to the plot, the continual rapid transitions from the "Ould Sod" to the "Land of the Free" and back again are a bit wearisome.

Dustin Farnum as Dennis makes the character lifelike and his engaging smile is always in evidence. Winifred Kingston has sympathy and winsomeness, which render her portrayal of Katie most agreeable.

There are a number of attractive exteriors, a few homely incidents, in which pigs, geese, and cows figure, some scenes in New York of characteristic nature, a considerable amount of "graft," with examples of the manner in which the iniquitous business is carried on, and two rather exciting scenes in which struggles between men and women are presented in a manner not altogether convincing.

The direction is acceptable and the lighting fair. The cast in its entirety is satisfactory. This is an average comedy drama suitable for average audiences. The prominence of Dustin Farnum should provide good advertising material for exhibitors. A. H. S.

"THE DEVIL'S PRIZE"

Five-Part Drama by Marguerite Bertsch. Produced by Vitagraph Under the Direction of Marguerite Bertsch and Released as a Blue Ribbon Feature by V. L. S. E., Nov. 6.

Hugh Roland ..... Antonio Moreno
Adeline St. Clair ..... Naomi Childers
Arnold St. Clair ..... Albert S. Howson
Myra Roland ..... Clio Ayres
Emmy Roland ..... Mildred Platz
Mark Stratton ..... Templar Saxe
John Baldwin ..... Lark Taylor

This is a story of conflicting passions and a man who sidestepped consequences. The denoument is sudden in the undoing of the villain and the restoration of the hero to his shattered romance. Antonio Moreno and Naomi Childers are featured. Moreno plays the part of a stalwart and altruistic young editor, who is happily married, and has a charming little daughter. Miss Childers is cast as the wife of an unscrupulous character, Arnold St. Clair. Moreno is interesting in his delineation of the newspaper man. At the finish, he is quite strong in his acting of the frenzied husband, ready first to strangle his wife and then seeking to punish the wicked St. Clair. Miss Childers acquitted herself well as the wife of the popular St. Clair, as he appears in the opening of the action. She brings out well the gradual awakening of suspicion to the truth that her idol has feet of clay.

As to the story itself, it is almost too sombre in its general aspect. The shadow of St. Clair's double-dealing and cowardice seems to be on everything from beginning to end. Whatever cheerfulness comes into the picture is due mainly to the appearance of little Mildred Platz as the baby Emmy Roland. But St. Clair is not the only villain. Mark Stratton, the uncle, holds the club over the hapless St. Clair that he will be disclosed to the world as a betrayer.

Stratton gets St. Clair's aid in unloading the shares of a fast-failing coal mine to the workers. Later, St. Clair gets desperate and kills Stratton. According to his usual method, he tries to put the crime on another, but his villainy is unmasked by the editor. St. Clair dies conveniently at the finish of the drama.

A story of this kind ought to appeal to people who wish for a change from monotony. It contains a number of thrilling scenes, and there are unexpected twists in the happenings. There are some handsomely furnished interiors of a well-to-do home. The attack of a mob on the editorial office is well worked out. The direction has selected a good cast and made the story fairly alive. The photography is of a good quality. C. M.

"THE SOUL OF KURA SAN"

Five-Part Drama Written by Frances Guihan, Adapted by Charles Sarver. Produced by Lasky Under the Direction by Edward J. Le Saint. Released by Paramount, Oct. 30.

Togo ..... Sessue Hayakawa
Anne Willoughby ..... Myrtle Stedman
Kura-San ..... Tsuru Aoki
Herbert Graham ..... George Webb
Naguchi ..... Thomas Kurihara
Oki ..... George Kuwa

A play of strong dramatic and human appeal is "The Soul of Kura San." It deals largely with the Orient and the clash of the different codes of the East and West that lead to tragedy. Sessue Hayakawa is starred, with Myrtle Stedman in the leading feminine role. Hayakawa adds new laurels to those he gained in "The Cheat," "Alien Souls," and "The Honorable Friend." Myrtle Stedman was loaned by the Pallas-Morosco studio for this production. She is a charming figure as the foil to the strong Japanese star.

The story tells of a pair of lovers who are separated by force of poverty. Being Japanese, they are ready to die together, committing "Shinju," as such suicide is known in the native tongue. Then fortune seems to smile and they promise eternal faithfulness to each other. The man goes to America. In his absence the girl is persuaded that she is abandoned and yields to the blandishments of an artist. The Japanese lover returns. The girl kills herself in remorse. The lover seeks to revenge himself upon the artist. A tragedy is averted by the artist's betrothed. It ends with the two young people restored to happiness and the growth of a higher ideal of womanhood on the part of the vengeful Japanese.

There are series of beautiful pictures in Japan and this country. Picturesque vistas, with the characteristic presence of cherry trees in full bloom, add to the romance of the story of the Japanese lovers. The interiors of the artist's studio, a Japanese restaurant, and the Long Island home are all in keeping with the piece.

The cast is well selected. The photography is of high character. The clever use of light and shade is especially worthy of note.

This is a picture that ought to have a wide appeal, especially to people of refinement. It has the combination of art, heart-interest and suspense which are dear to the public. C. M.

"THE MASQUE OF LIFE"

An Eight-Part Drama Featuring Pete Montebello, the Educated Monkey. Produced in Italy for Release by the Signet Film Corporation.

"The Masque of Life" is one of the most thrilling pictures that has been shown on Broadway. It is a rare combination, indeed, that will make people gasp first with sheer thrill and then with amazement at the beauty of the pantomimes in the second part. The story itself is not particularly strong. In the first part it is built around the marvelous ability of Pete Montebello, the monkey. This ape climbs up a smokestack, more than two hundred feet in height, and is followed by a girl. Then on the dizzy heights of the chimneytop a battle for the child, a real infant, not a dummy, takes place. It ends in the death of Pete and the rescue of the child, which he had stolen from the royal palace.

The second act is devoted to the rejuvenation of the circus by the girl who had loved the prince. As king he visits the performance and the burning of the arena results in the death of his wife and his return to the girl he had loved.

The whole production is artistic to a degree and the arena and other properties are massive and well constructed. It was produced in Rome. E. S.

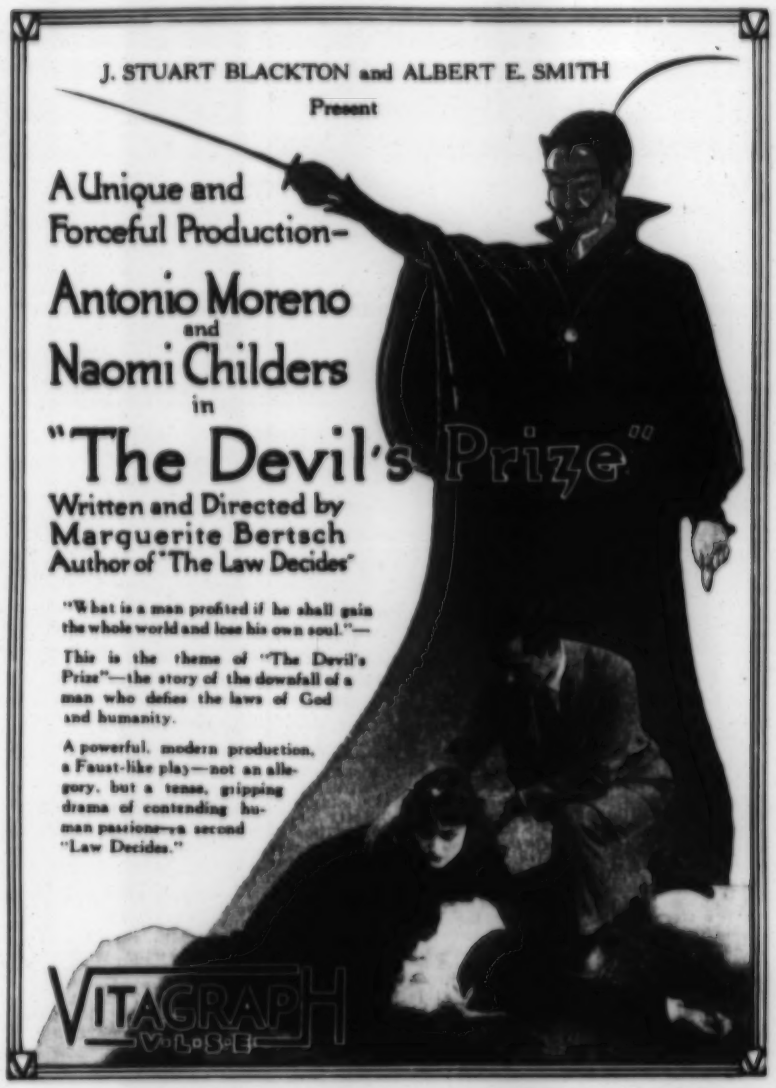
"LOVE AND HATE"

A Six-Part Original Drama, Written by Mary Murillo, Featuring Bertha Kalich. Produced by the Fox Film Corporation, Under the Direction of James Vincent.

Helen Sterling ..... Bertha Kalich
George Howard ..... Stuart Holmes
Robert Sterling ..... Kenneth Hunter
Rita Lawson ..... Madeleine Le Nard
Willie Sterling ..... Jane Lee
Myrtle Sterling ..... Katherine Lee

This production has a rather hackneyed theme; the story could have been visualized in a smaller number of reels with better results. It is an inadequate vehicle for an artist of Madame Kalich's caliber. The story provides the star with but little op-

(Continued on page 30)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A Unique and Forceful Production—
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and
Naomi Childers
in
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Written and Directed by
Marguerite Bertsch
Author of "The Law Decides"
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PACIFIC COAST NEWS

BY MABEL CONDON

LOS ANGELES, CAL. (*Special*).—David W. Griffith received an ovation that could not help but be a pleasing one on the premiere of "Intolerance" at Clune's Auditorium. During the intermission Mr. Griffith made a brief curtain speech, in which he gave particular credit for the production to the workers of whom one seldom hears, namely, the girls and young men in the dark-room, the cutting-room, etc. There is no doubt at all but that this Griffith "Sun-Play" is regarded as quite the newest and last word in the way of current picture production.

At the Keystone Studio

Gloria Swanson, one of Keystone's prettiest girls, is being featured in a light comedy entitled "Haystacks and Steeples," with Reggie Morris and Bobbie Vernon.

A twenty-foot dive into the swimming tank at this studio was the thrill put into a picture last week by Jasper, a trick horse, and his master, Soveren.

Another thrill which made the week exciting was Bobbie Dunn's jump from an automobile into the lake in Hollenbeck Park. The jump was made as the car was going twenty-five miles an hour over the park bridge, which is forty-two feet above the water surface.

Another "Fatty" Arbuckle story has just been prepared by the scenario department.

Director Walter Wright packed his company on the train with the Sells-Floto Circus as it left town. He promised to be back within a week with the "Circus Girl" scenes completed. They feature Ora Carew.

Tom Kennedy was not in "Intolerance," but his child was. It is the very pretty little baby that figures in the production as the child of Mae Marsh.

Douglas Fairbanks and Director Paul Powell spent an afternoon last week watching Keystones being made.

With the Universal-ites

Vice-President H. O. Davis sent Director Lynn Reynolds and his company to the Grand Canyon for ten days of filming Mr. Reynolds's story, "The Man With the Peanut Soul." Myrtle Gonzales is featured, with George Hernandez playing opposite her.

E. J. Patterson showed a party of noted California statesmen the wonders of this film city one afternoon last week. In the party were Senator James D. Phelan, San Francisco's postmaster, Charles W. Fay, W. M. Humphries, of the Los Angeles Chamber of Commerce, and John T. Carter, Collector of United States Internal Revenue for the Sixth District of California.

Allen J. Holubar is playing the lead in and directing "The Messenger of Peace," a one-reel drama, the cast of which includes Agnes Vernon, Jack Mulhall, Jane Bernoudy, and Hazel Page.

William V. Mong is playing the title-role and directing "The Meanest Man on Earth." Irene Hunt plays opposite him and Zoe Rae is in the production.

E. Magnus Ingleton, of the scenario staff, has three productions in the course of making. They are "The Girl in the Check Coat" and "The Opal Ring," five-reelers, and "The Organ Grinder," in two reels.

Marcia Moore and Margaret Whistler are two names in the clever support afforded Ella Hall, who is playing the featured lead in the five-reel picture, "Mary, Keep Your Feet Still."

Lloyd Carleton is producing a five-reel drama, "Of Such is the Kingdom," with Gretchen Lederer, Emory Johnson, Lois Wilson, and Adele Farrington in the cast.

Eddie Lyons and Lee Moran are doing "The White Turkey," which is the name of a one-reel comedy, not a dance. Bess Meredyth is the author.

Harry Carey is again playing leads at Universal City. Also he is co-directing his own pictures.

Eddie Lyons had a birthday last week. He found a dressing-room full of birthday presents, which proved to be joker ones, at the studio. But a birthday dinner, minus any jokers, with the exception of Mr. Lee and Mr. Moran, was given in honor of the former by Virginia Kirtley at her home.

J. Warren Kerrigan, with Mary MacLaren opposite, will be featured in the five-reel picture, "The Mysterious Mrs. Musselwhite," under Lois Weber's direction. The other important characters in the cast are Evelyn Selbie, Charles Hill Mailes, Bertram Grassby, and Willis Marks.

Dorothy Phillips made a personal appearance at the Garrick Theater in Los Angeles last week at the showing of the feature, "If My Country Should Call," in which she plays the lead.

Leah Baird and Franklyn Farnum are featured in George Hively's five-reel story, scenario-ized by Fred Myton, "The Toll of Vengeance."

Jack Richardson, known as the champion Western "heavy" in pictures, is under Henry McRae's direction in "Giant Powder."

Herbert Rawlinson, injured two months ago, had his first night out last week. Still on crutches, he was taken to the Morosco Theater to attend a box-party given by Maude Fealy.

Edith Roberts and Lee Hill are featured in Director Donald Macdonald's two-reel picture, "His Precious Jewel." Mina Cunard and Nellie Allen are also in the cast.

Ben Wilson and Neva Gerber play the leads in the criminologist serial, "The Voice on the Wire," the third episode of which has just been completed by Director Stuart Paton.

Captain Leslie T. Peacocke is directing his third comedy, "Easy Alimony." Eugene Walsh and Lillian Concord have the leads.

L. C. Shumway is the lead in Director John McDermott's two-reel drama, "Her Redeeming Ordeal." Agnes Vernon, Malcolm Bleins, and Clyda Benson offer commendable support.

At the Yorke-Metro Studio

Fred J. Balshofer has engaged Jay Hunt to co-direct with him in "Pidgin Island."

Director Henry Otto has resigned from this studio and by way of carrying out his determination to return to the legitimate stage, has accepted the role of "heavy" in a New York production.

Richard V. Spencer, formerly of the Ince-Triangle Company, has been engaged by Mr. Balshofer to take charge of the Yorke scenario department.

Harold Lockwood and May Allison are busy in the strenuous roles which "Pidgin Island" affords them. Their principal support comprises Lester Cuneo, Lillian Hayward, and William de Vaull.

With the Lasky Folk

Original plans for remodeling the Lasky Studio provided for the demolition of the row of dressing-rooms that gives Lasky Lane its name. Director-General Cecile B. DeMille was petitioned by the studio folk to retain Lasky Lane and their request was granted.

Mae Murray was guest of honor at the Hollywood Flower Show on Oct. 20, and presented cups to the winning horticulturalists.

Director Frank Reicher, Fannie Ward, the star of his forthcoming production, "Betty of the Orange Country," and the supporting cast in this picture have been up in the mining district for the past week photographing mine interiors for this picturesque feature.

Marie Doro, in the title-role of "Oliver Twist," is making use of the same wardrobe worn by her when she played this character in the all-star legitimate revival of the Dickens play. James Young is directing this production.

Wallace Reid was the pleased victim of a birthday surprise arranged by his wife, Dorothy Davenport, at their new Hollywood home one night last week. The guests were many and the evening "large."

With the Christie Players

Betty Compson as "Loafer Berta" will vamp throughout the one-reel Christie comedy, "Hist! At Six o'Clock." In the clinging black gown with extremely long sleeves, train and collar, and "a window," as Bill Wing describes it, cut in the back of the gown across the shoulders, Miss Compson promises to be an innovation in the way of a vamp.

With Harry Rattenberry, the Christie Company's fat man, doing a picture at the Lasky Studio through the courtesy of Al Christie, all scripts considered for immediate production by the Christie players must be minus a fat man role to get the consideration of the Christie scenario head.

"Tramp, Tramp, Tramp," the story of boys and hobos, is declared by Al. Christie and Horace Davey, who co-operated in its making, to be a picture that they can refer to with much directorial pride. Eddie Barry tramped all the way through it.

Neal Burns, completing his second week of "The Yankee Prince" at night at the Burbank Theater, and Christie comedy leads all day at the latter studio, threatens a wild celebration upon completion of the Burbank's run of the popular George M. Cohan musical comedy. Mr. Burns's idea right now of a wild celebration is an uninterrupted sleep.

Charles H. Christie, business manager for the Christie Comedy company, arrives in New York next week with considerable news of interest regarding the Christie company for certain interested exchanges. During his absence events generally are running along satisfactorily under the guidance of Al Christie.

A new and large stage has been built by the Christie Brothers at their studio to accomodate the company headed by Pathe Lehrman, who will make comedies for release on the Fox program.

The La Salle Film Company is also using one of the Christie studio stages for the making of one-reel comedies.

"Hist! At Six o'Clock" is the name of the newest Christie comedy to be put into production at the Sunset Boulevard studio. It is under Horace Davey's direction and has William E. Wing as its author. Both Billie Rhodes and Betty Compson will take part in this picture.

Director Al Christie is rehearsing his company in a new picture which is patiently awaiting Ethel Lynn's recovery from sore throat and cold before it can go into production. Ethel's indisposition, so she claims, is the result of her being a sea nymph on the Santa Monica beach for a week of recent picture-making. "The Sea Nymphs" is the name of the just-completed picture and Mr. Christie is quite willing to let the exhibitors decide as to the truth of his statement that it is a gem.

At Culver City and Inceville

Art Director Robert Brunton has constructed a costly theater interior which will be used in J. G. Hawk's new story, which has Dorothy Dalton, Howard Hickman, and Charles Gunn in the principal roles.

MARIE DORO,
A Glimpse of Miss Doro in the Lasky Production, "The Lash."

Lanier Bartlett is the author of the first picture to feature Enid Bennett, the new Ince star-to-be. The supporting cast comprises Jack Gilbert, Charles K. French, Fanny Midgley, Will H. Bray, Walt Whitman, J. Frank Burke, and George Elwell.

Dorothy Dalton has made a new two-year's contract with Thomas H. Ince. Hers is one of filmdom's names that stands for consistently meritorious work. Among her recent appearances have been "The Jungle Child," "The Vagabond Prince," "The Raiders," "The Captive God," and "The Disciple."

The Frank Keenan Company is again at work at Culver City, after an absence, with fifty-six players, under Walter Edwards' direction on locations forty miles out of Los Angeles.

A detective drama by C. Gardner Sullivan is providing William Desmond with a splendid starring vehicle and the following strong support: Margaret Thompson, Robert McKim, J. Barney Sherry, Gertrude Claire, and Jerome Storm.

William S. Hart and his cowboys are staging some particularly good "bad-man" scenes among the hills of Inceville. "The Devil's Double," by J. G. Hawks, is the name of the newest Hart vehicle.

With the Signal Players

The Helen Holmes-McGowan company have returned to Yosemite after a week of interior scene making in Los Angeles. They will finish the exteriors of "The Lass of the Lumberlands" serial in the Yosemite country.

Jean Perkins, a stock player with the Signal organization, is in the hospital with injuries received from a recent dive from a height of one hundred and six feet.

Robert A. Phelan, who has done some expert camera work for both the American and Keystone companies, has gone to work for the Signal forces under the direction of Paul C. Hurst.

At the "Flying A" Plant

President S. S. Hutchinson is dividing his time between his beautiful studio at Santa Barbara and mid-week business trips to Los Angeles.

A queer looking auto-vehicle, manned by Kolb and Dill and Harvey Clark, furnishes merriment in many of the scenes now being made in the Kolb and Dill feature. Kolb, Dill, and Clark are the three tramps of the picture, and between them they improvised an auto in which is every conceivable article of household and other use. Among the various objects which have definite places in it are a bathtub, dish pan, alarm clock, chicken coop, kitchen stove, fire hose, a table and chair, and many others. Thomas Heffron is directing this feature, which was written by Al. Santell.

William Russell is being directed by Ted Sloman in the Indian picture in which Mr. Russell has the title-role, "Lone Star." It was written by Kenneth B. Clark, a well-known writer for the *Saturday Evening Post*.

At the Fine Arts Studio

Director John Emerson expresses double pleasure at again being in California and the Los Angeles film colony.

Loyola O'Connor, a particularly efficient character lead at this studio, has blackened her white hair for her role in a picture under production by Lloyd Ingraham. As the result of the changed color of her hair, Miss O'Connor is being "cut" by many of her friends, who fail to recognize Miss O'Connor in the Spanish type of woman she now looks.

With the Balboa Folk

The Horkheimer Brothers turned out three releases in October on the General Film program. They were: "A New Day," featuring Jackie Saunders"; "The Other Half," with Joyce Moore, Daniel Gilfether, Philo McCullough, and Bruce Smith, and "Treading Pearls." Balboa's third October release, with Dorothy Granville, Frank Mayo, Mollie McConnell, and Joyce Moore.

E. D. Horkheimer returned last week from a month's trip East. Jackie Saunders has also arrived at the studio from her semi-annual New York shopping trip.

General Notes

"The Planters" company has gone to Guatemala and is at work on the initial scenes of the Tyrone Power picture. Lamar Johnstone and Edith Sterling were among those who sailed with this company.

William Stowell played the male lead in "The Piper's Price," a Universal picture.

The Pollard Picture-Play Company of San Diego was visited by President S. S. Hutchinson, of the American Company, under which banner Harry Pollard and Margarita Fischer formerly appeared.

Director Oscar Apfel has started a new picture which features Gladys Brockwell.

Corenne Grant is playing the role of "The Neglected Wife" in that Balboa serial, and is doing so with particular credit to herself and the picture.

Jackie Saunders has been cast in a new feature in which she probably will be supported by Frank Mayo.

Captain Leslie T. Peacocke is producing one-reel comedies at Universal studio written by himself. His first picture, "Oh, You Honeymoon," he produced in three days. This picture had Eugene Walsh in its leading role.

Wadsworth Harris was visited by a party of theatrical friends from San Francisco one day recently.

One of the most recent exchanges to contract for the output of the Christie studio is the Western Film Company, of Sioux City, Iowa.

Miss Dorothy Gish is to play the leading role in "The Feud Breakers" under the direction of Joseph Henabery. The Fine Arts Kiddies are a strong feature of this story, which was written by Bernard McConville.

Mae Marsh and Robert Harron are in San Francisco where they are working under the direction of Chet Whitbey in the "Wharf Rat." Miss Marsh made a daring headlong plunge from an ocean liner. The camera was mounted on a gasoline launch which later picked up this daring little star, who declared she had enjoyed the ducking immensely.

Anita Loos the well-known scenario writer, who measures 4 feet 9 inches in height in her french heels, and tips the beam at 88 pounds after a heavy dinner, just returned from New Cork, where she went to see the opening of "Intolerance." Among the recent releases of Miss Loos are the Fine Arts Features, "The Social Secretary" with Norma Talmadge, "The Wharf Rat" with Mae Marsh and Robert Harron, Stranded with De Wolf Hopper, "His Picture in the Paper" with Douglas Fairbanks," and Laundry Liz" with Fay Tincher.

Crane Wilbur, Harold Lockwood, and May Allison held a reunion the other day at the Yorke-Metro California studio, and seemed to enjoy recalling some particular picture in which each of the trio had recently appeared.

May Allison collected a large sum of money from her associates which she forwarded to the New York Herald Fund for Hopelessly Crippled French Soldiers. Those contributing were Harold Lockwood, Fred J. Balshofer, Henry Otto, Lester Cuneo, Lillian Hayward, Charles P. Stalling, and Tony Gaudio.

Helen Holmes killed her first deer recently in her hike to the Chinquapin Falls. He is an excellent two point buck, and the Mutual star is very proud of him.

Director J. P. McGowan, of Mutual, secured the use of the Yosemite Valley Lumber Company's camp, also their inclined railway for whatever purposes they see fit.

Fatty Arbuckle, the well-known Keystone actor, has returned after several months' absence. Mr. Arbuckle brings with him a wonderful car of English type, specially made as to springs and shock absorbers to bear the corpulent Roscoe to his various locations. No more bumps for Roscoe.

Evelyn Selbie has completed an important role in the six-reel feature just finished by Lois Weber. It is based on the famous Spielow murder case. Miss Selbie's role was that of Mrs. Spielow. She is now cast in Miss Weber's new picture, "The Mysterious Mrs. Musselwhite."

Director Lloyd B. Carleton invited a number of the film city's people to a surprise-party in honor of his brother, John T. Carleton. The occasion was the first anniversary of the latter's coming to California.

Helen Jonas wrote the Douglas Gerrard drama, "A Daughter of Caliente." Miss Jonas has proved her ability as a scenario writer by the production of a number of her stories by various companies.

RANDOM OBSERVATIONS

Seasons and Psychology

The first chill of Winter is in the air, and the motion picture theater is becoming additionally attractive because it is a comfortable place wherein one may spend a profitable hour or two. Even in the heat of Summer the film showhouses, with dim and shadowy aisles, perhaps with projected visions of ice and snow to aid the illusion, were among the coolest places in the city. But there is no denying that Winter is the ideal period for indoor amusements, and with the frost already in the air increased business should be noticeable all along the line. But now wise managers will book pictures with tropical atmospheres, and warm and ruddy lights will render inviting their lobbies and entrances. There is a deal of psychology in such things, and the discerning showman knows how to take advantage of it.

As a War Preventative

Will the motion pictures visualizing the horrors of war, so many of which will undoubtedly survive the present European struggle, have their effect in preventing a repetition of such an event in the future? Would it have deterred the world from plunging into the maelstrom had there been actual photographic record of past terrors of this description? Certainly, it seems safe to assume, it might have had some effect. If the great educators of the world, when the world is again at peace, should assemble a series of such pictures of undoubted authenticity, to be exhibited when jingoism and inflamed patriotism seem likely to plunge the nations again into the vortex, would not the result be highly effective in the interests of amity? Anyway, it is worth considering.

"Ladies and Gentlemen"

In a certain very excellent studio in Hollywood, those employed there are referred to on signs and otherwise, not as "employes," but as "ladies and gentlemen." Which is, in a minor way, a most agreeable evidence of the consideration the company has for its workers. It is undoubtedly true that they are all ladies and gentlemen, but just the same—even if among them there should be a black sheep or two—it is quite certain that even these would be unable to face that legend without an arrogation of the implied encomium. By the same token no one who considers himself a gentleman will be offended by being thus referred to, neither will it inflate his ego—if he be a gentleman. But, has anyone ever entered a door upon which was exposed that barbarous inscription—"Gents" without sacrificing something of his self-respect? Seriously speaking, however, no employer ever lost by according to his employes the consideration that is due every honest worker, no matter how humble his position. A word of praise, an indication of appreciation, an evidence that he is of value, makes of the most lowly employe a better and more valuable cog in any great machine. And everyone knows how much damage a broken cog may sometimes do!

RUTH ROLAND, who is being featured on the screen in "The Sultana," a thrilling comedy-melodrama from Henry C. Rowland's well-known book, produced in the sunshine of California by the Balboa Company and colored by the famous Pathe process, has been acting for eighteen years and she is only twenty-two. She made her debut at the age of four years on the Pacific Coast as Baby Ruth, and she was regarded as a phenomenon.

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Current Releases
SESSUE HAYAKAWA
AND
MYRTLE STEDMAN
IN
THE SOUL OF KURA-SAN
(Lasky) Released Oct. 30th
LOUISE HUFF
AND
JACK PICKFORD
IN
SEVENTEEN
(Famous Players) Released Nov. 2nd

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.

SNAP SHOTS

Sixty-three lines of M.S. by Edgar Allen Poe brought $410 recently at a local auction. If the poet's spirit revisits the glances of the moon in leisure moments it must smile sourly at this belated worship on the part of admirers. But most of all the author's ghost would surely be impressed by the size of the purses awarded the winners of certain scenario competitions. The successful inventor of a number of blood-curdling thrills compressed into the reels of a big motion picture serial probably gets more for one screen attraction than Edgar earned by the sale of all his masterpieces, prose and verse. Which, of course, will prove to the mind of many a purveyor of film plots that intellectual strivings attain a far higher plane nowadays than in the past. It all depends upon the point of view, and whether one measures literary or artistic worth with the financial yardstick or otherwise.

"Too bad old Poe," the film scribe remarked with saddened mien,
Could not have played a later date on this terrestrial scene,
He might, with proper coaching and lots of industry,
Have turned out scenarios almost as good as Me,
But as it is, I've roped in both the dollars and the name,
While Edgar nearly starved to death on nothing but his fame."

While discussing scenarios it is worth mentioning that among the photoplays received by the editor of a big film company the other day were masterpieces bearing the following titles: "Truxillo, the Toad Man, or the Wild Riders of the Pampas—" "Five Strange Men," "The Tiger Shark's Revenge," and "Smothered by Fate." And still people wonder why professional readers of screen features, compiled by enthusiastic amateurs, so frequently wear wild, haunted expressions.

Arrangements have been made for the celebration of next Sunday as "Irish Day" at Governor's Island. The reason is that a strong sprinkling of Celts figure in the ranks of the military prisoners there, and the entertainment will be in their honor. Valentine Grant and her director, Sidney Olcott, are the prime movers in the affair, this not being the only occasions when they have endeavored to cheer the lives of Uncle Sam's lads in that none too happy retreat. The five-reel Famous Players feature, "The Innocent Lie," starring Miss Grant, will be shown, and the leading lady will also address the audience. Other speeches by well-known inhabitants of filmland will be delivered. It is intended to make these entertainments of frequent occurrence, if possible, on a bi-monthly basis. Needless to say, they are deservedly popular among the dwellers at the old fort.

"I am heartily in accord with the suggestion made in a DRAMATIC MIRROR editorial recently to the effect that a great many morbid deathbed scenes in motion pictures could be dispensed with," remarked Sidney Olcott. "It goes without saying, of course, that the introduction of such scenes is sometimes an absolute necessity, but there can be no doubt whatever that, in the majority of cases, the view of weeping mourners around the couch of the dear departed is at once superfluous and depressing. In directing a picture I have always made it a point to avoid showing the deathbed and its surroundings wherever possible. It is far better art to convey the news of the death of one of the characters to the spectators in some simple manner than to fall back upon the stereotyped method of filming a scene which, try to vary it how you may, has been flashed upon the screen thousands of times with all the old familiar and displeasing details in evidence."

Eugenie Besserer, the Selig star, considers walking one of nature's best aids to health and beauty, also as a means of keeping one's figure slim. On the other hand, Helene Rosson, formerly of the American Company, at Santa Barbara, says the more she walks the heavier she gets. You can take your choice as to which deduction is correct, personally we have no desire to referee such arguments.

"Either of the dolls may be right," said Pete Schmid, when we broached the walking topic to him. "It's all a matter of constitution," went on the Teuton bard, glancing contentedly at his figure in the mirror. "I believe in keeping up an elegant form so long as you got the price to do it with. Once I takes up physical culture. The trainer tells me to drink three gallons of buttermilk a day and sprint ten miles every morning before breakfast. Then he goes on a trip to Europe and leaves me following up the prescription. In two months the weight piles up on me, and folks begin mistaking me for Hughie Mack and Fred Beecroft. Naturally, I get peeved. The trainer comes back and soon as he sees my heft he barks at me like a sick sea lion. It seems I got him wrong. What he said was to drink milk punches and not get up before ten in the morning. So I changed the menu and now I'm in perfect trim. But that's only my own experience. I'll make a canvass of the Morosco-Pallas stars and tip you off to what they say about it."

There have been dark spots on the record of some of our most popular public men. The biography of the late O. Henry reveals the prison experiences of the famous story writer, and we learn that William Farnum, the Fox leading man, was once the boy cornetist of Buckport, Me. But it is only fair to state that Mr. Farnum has bravely lived down that early misfortune. It is possible, although there is no proof of the assertion, that remorse for the malign trumpetings of his boyhood led him to seek repentance in the fold of the silent drama.

From Mutual headquarters in Chicago, Terry Ramsey writes to ask if we have heard that Margaret Shelby, sister of Mary Miles Minter, has bought a chicken incubator. The information is entirely new and printed with a certain amount of zest, because it does not lack originality. Nine press agents by actual count advised us this week of the purchasing of automobiles by the nine respective stars they represented. The acquiring of a chicken incubator by Margaret is a refreshing innovation. It would appear that when the average publicity man runs short of copy he falls back upon the old reliable auto stuff for inspiration. Perhaps some day it may be possible to chronicle a statement by a film star containing the extraordinary announcement that he or she does not possess a motor car, and never intends to purchase such a contraption. Up to date such a personage has not registered in screen records, to the best of our knowledge.

A new box-office has been constructed at the center of the main entrance of the Rialto Theater, facing directly on the street and equipped to accommodate two ticket sellers. This was necessary in order to handle the increase of patronage and give greater scope to the standing room in the lobby.

Douglas Fairbanks was introduced to Mary Miles Minter the other day and the twain immediately established a sort of Mutual admiration society. Miss Minter testified that Douglas was her greatest film favorite, and "Doug" responded with a similar compliment. On comparing notes, however, the sad truth came out—that neither one had seen the other perform on the screen. The lady laughed merrily over the embarrassing coincidence, but the gallant Fairbanks was completely taken aback, and walked away, quoting in hollow tones: "Ah, what a tangled web we weave, when first we practise to deceive!"

From the Signet Films Corporation comes the interesting information that "Pete Montebello," the chimpanzee starring in "The Masque of Life," was born under the sign of Gemini. This, in itself an important discovery, may have far-reaching consequences in the way of starting a new line of publicity for leading men and women of the films. One can imagine the boom in astrology research likely to commence at once in order to determine under what particular luminary of the heavens each favorite of the screen lists the natal day.

Leander Richardson asserts that Alice Brady has been obliged to engage a private secretary in order to keep up her correspondence with the legion of young girls who write to the World Film star asking for advice or requesting Miss Brady's photo and autograph. The craze for addressing communications to film favorites by the latter's admirers has grown to such proportions as to completely put in the shade the old-time stage matinee idol, who received daily numerous fervid epistles from adoring maidens.

Bessie Eyton, the Selig leading lady, is another light of the screen who spends considerable time in replying to such missives. A goodly number of these latter are appeals for assistance to obtain positions with film companies. Says Miss Eyton in reference to these screen-struck aspirants:

"Not one girl in a hundred, ambitious to become movie stars, ever succeed. There was little opportunity four or five years ago for a girl to secure regular employment of this kind. To-day there is hardly any opportunity at all, with thousands of experienced actors and actresses on the waiting lists of all picture concerns. My best advice to the movie-stricken girls is to forget it." Sensible council that, but it will be lost on the great majority of those to whom it is addressed. As well try to stem the outgoing tide as convince the average damsel enamoured of life in the films, that there are not brilliant triumphs awaiting her where the silent drama holds sway.

Big and little, blonde and dark, every kind of girl
Wants to register in films, join the movie whirl,
Vampire, ingenue, loved or wretched wife,
Any sort of role at all in the picture life;
Visions bright of riches, diamonds, motor cars,
Lure the hopeful army of our would-be stars,
Fortune must await them, fancies running loose,
Try to warn the darlings—goodness, what's the use?

With deep regret we announce the retirement of a noted actor from filmland. "Panthus," the diminutive canine famed for his peculiarly ugly appearance, is no longer a screen attraction. He will be remembered as having supported Gladys Hulette in "Prudence, the Pirate," but has forsaken public life, and is now residing in Brooklyn, "far from the madding crowd's ignoble strife," and deaf to the call of the cameraman.

That Henry B. Walthall is an enthusiastic duck hunter is a fact well known to all acquaintances of the Essanay leading man. Wherefore, an admirer of his who lives in Nebraska has written a poetical effusion twelve stanzas in length, imploring H. B. to honor him with a visit for the purpose of slaying water fowl. Whether Walthall will accept remains to be seen. Somehow, the combination of duck hunter and poet doesn't seem natural. It may well be that the Nebraska writer nourishes the dark design of getting Henry out in a boat on some lonely expanse of water, where the actor cannot escape, and reading aloud to him a choice selection of rhymes. Respecting Mr. Walthall as we do, it is to be hoped he will benefit by this well-meant hint.

It is said that Charlie Chaplin arises at six o'clock every morning. Here, at least, is one characteristic of the noted comedian which his countless imitators throughout the length and breadth of the land ought to find no difficulty in duplicating. Having acquired that habit, the other minor details which go to make him a wonder of picture land should be easily mastered.

Annette Kellermann gave swimming lessons to women and received a weekly wage of $15. But for the benefit of ladies desirous of obtaining aquatic instruction, it is well to state that "The Daughter of the Gods" is not training water pupils at the present time, having obtained an engagement at a slightly higher salary.

Marguerite Clark has run up the white flag of truth. The little Famous Players star has told her last fib in "Miss George Washington," in which she is starring, and has now dedicated herself to the proposition that truth must prevail. Not even white lies will be tolerated in the Clark household in the future, according to the star, who will not even say "good morning" on rainy days if her protestations can be believed—but here we are casting reflections on the lady's veracity by the last phrase, and the deeper we go the more apt we are to imply something which we should not, so no more on this subject at present.

F. H. Davison, of Davison's Film Sales Agency, Ltd., London, England, is here on a visit. Mr. Davison expects to stay here several weeks looking over the American market.

Hugo Riess Riesenfeld, the Rialto orchestra conductor, is responsible for the following tale: His friend, Eugene Varese, the French composer, arrived in New York recently after serving many months in the trenches. He was one of six men in a front line trench when a German shell burst among them, killing two and seriously wounding two others. Varese didn't get a scratch. Nor was he hurt in any other way during his term of service. The other night, however, in front of the Hotel Brevoort, an automobile climbed the curb and broke his leg in three places. When he gets out of bed again the composer declares that he is going back to the trenches, where a man is safe from injury or sudden death.

GEORGE T. PARDY.

FEATURES REVIEWED

(*Continued from page 27*)

portunity to display the histrionic ability for which she is noted. Much is dependent upon the childish appeal of the versatile Lee children, who capably sustain their roles.

The story tells of a woman's fight against the love of a man who tries to destroy the happiness of her home. When the intruder finally succeeds in causing her husband to divorce his wife, the woman goes to his apartments and, repelling his forced attentions shoots him. Then the husband realizes the trick that has been played on him and the family is once more united.

James Vincent has done his best with the direction. The settings are well mounted, and the photography up to the Fox standard.

E. G., JR.

"THE LOVE HERMIT"

A Five-Part Drama, Produced by the American Film Company. Released on the Mutual Program, Oct. 26.

Tom Weston	William Russell
Marie Bolton	Charlotte Burton
Jack Hillman	William Stowell
James Bolton	Harry Von Meter
Grace Hamilton	Queenie Rosson

In the visualization of this somewhat trite story, the director has succeeded in bringing out whatever dramatic possibilities were contained therein. At times the action lags, but the subtle delineation of the role of Tom Weston by William Russell carries these scenes along. This production will hold the interest of the picture theater audiences because of these redeeming features.

Tom Weston, an employe of James Bolton, a wealthy broker, makes a fortune on the stock market for his employer. As a result he is invited to a week-end party at the latter's home. During his visit he declares his love for Marie Bolton, and is made happy by the return of his affections. Jack Hillman, because of his wealth, is favored by the broker. The next day the two are surprised in the library just as Tom has kissed her. Realizing her father's attitude, the girl denounces Tom for daring to kiss her. Wrathfully, Bolton orders him to leave the house. In the years that pass Weston becomes wealthy. Because of Marie's action he has lost faith in women and has become a cynic. By manipulating the stock market he ruins Bolton. Marie, realizing her love for Tom, seeks him and explains her action of former years. They become reconciled.

The photography throughout is of the best, and the settings characteristic of the American studio. Charlotte Burton plays her role with effectiveness and finish. The remaining members of the cast are satisfactory.

E. G., JR.

INCORPORATIONS

ALBANY, N. Y. (*Special*).—The Exhibitors' Trade Review, Inc., with its principal office in New York city, having a capital stock of $172,500, filed articles of incorporation with the Secretary of State last week. The company is formed to publish magazines and periodicals pertaining to the motion picture industry, also to engage in a general theatrical, vaudeville, and motion picture business. The directors and principal stockholders are Lee A. Ochs, Louis F. Blumenthal, and Charles M. Rosenthal, 218 West Forty-second Street, New York city. Other companies authorised by the State the past week to engage in the theatrical and motion picture business are as follows:

Essaness Amusement Corporation, New York city. To operate theaters and motion picture and other amusement enterprises. Capital, $10,000. Directors: William F. Schork, Max Schaffer, and Henry G. Wiley, 48 East Fourteenth Street, New York city.

Newfields Producing Corporation, New York city. To own and manage theaters, produce theatrical plays, and motion picture offerings. Capital, $10,000. Directors: Ralph W. Horne, Lisette von Eberhard, and Charles A. Horne, 18 Morningside Avenue, New York city.

Inter-State Opera Company, New York city. To provide for the production of operatic and dramatic performances, also to maintain theaters, opera houses, and other places of amusement. Capital, $100,000. Directors: Augusta Hammer, Harvey Plotkin, and Max J. Weinman, 135 Broadway, New York city.

B. F. Keith Riverside Corporation, New York city. A general theatrical and amusement business. Capital, $10,000. Directors: Lawrence J. Golde, Arthur L. Robertson, and John Hopkins, 1564 Broadway, New York city.

The Lincoln Photoplay Company, Newburgh, N. Y. Motion pictures. Capital, $10,000. Directors: B. J. Long, B. H. Cornwell, and Harold H. Wittmaak, 95 Broadway, New York city.

"Aladdin, Inc.," New York city. To produce and exploit the musical playlet, entitled "Aladdin." Capital, $1,000. Directors: Harold Orlob, Edwin T. Emery, and Louis Ehrenberg, 130 West Fifty-fourth Street, New York city.

Carmen Producing Company, New York city. Theatrical, vaudeville, and motion picture business. Capital, $25,000. Directors: Giuseppe Creatore, Carlo De Marinis, and Frank Gerth, 57 West 119th Street, New York city.

"Randes Films, Inc.," New York city. To produce industrial, commercial, educational, and animated films of every description. Capital, $20,000. Directors: Max Sharpe, Eugene Roder, and Alexander Brown, 146 Grafton Street, Brooklyn, N. Y.

Carnegie Apartments, Inc., New York city. Hotels, apartments, and managers of theaters. Capital, $10,000. Directors: Joshua A. Hanway, Percy E. Guard, and Charles H. Meisome, Fifty-second Street and Broadway, New York city.

Syndicate Amusement Company, Elmira, N. Y. To act as agents for persons and corporations, and deal in stocks and bonds. Capital, $5,000. Directors: Frederick J. Schweppe, Henry C. Schweppe, and Mrs. W. J. Duhl, Elmira, N. Y.

International Yachting Amusement Company, Syracuse, N. Y. To manufacture amusement devices. Capital, $250,000. Directors: William C. Miller, William H. Kendall, and Charles J. Cassedy, 217 Vermont Avenue, Providence, R. I.

GEORGE W. HENRICK.

RUSSELL STAYS WITH MUTUAL

A contract was executed between Samuel S. Hutchison, president of the American Film Manufacturing Company, and William F. Russell, their successful star-director of last year, under the terms of which Mr. Russell will continue to produce and star in Mutual masterpieces for another twelve months at least.

As all these features will be made in Santa Barbara, Cal., Mr. Russell is planning the erection of an elaborate ranch house and den of his own, where he can give minute and careful detail to the features which will bear his name and which will be released on Mutual program from time to time.

ARTHUR ALBERTSON, former Kalem leading man, has just come back to Broadway. Three years in the South made him homesick for little old New York.

WITH THE MOTION PICTURE EXHIBITORS

NOVEL ADVERTISING IDEA

Lochren Film Exchange of Minneapolis Passes Along a Good Thing

The following communication embraces what seems to be a unique idea in the exploitation of a motion picture, and since in this instance it proved efficacious, should be of interest to exhibitors everywhere. When a new method of advertising brings results greatly in excess of more stereotyped forms, it is certainly worthy of consideration, and the firm which is sufficiently unselfish to pass the idea along for what it is worth is entitled to especial commendation. Here is the letter embodying the idea, and which is commended to readers of THE MIRROR:

"DRAMATIC MIRROR, New York.

"Knowing that your readers are always keenly interested in new advertising ideas, I am inclosing with this letter the germ of an 'ad idea' that we have found very profitable. I had a hunch that some of the exhibitors who read your paper might find it useful and so pass it along.

"We wanted to tell our story through the mail to theater men in such form that they would be compelled to read it through. We found the ordinary flash circulars and form letters less than 1 per cent. efficient.

"In marketing the new edition of 'Dante's Inferno,' we tried a different scheme. We had tiny envelopes and letterheads printed on bond paper to look as nearly as possible like personal stationery. On the first page is a typewritten note, brief, mystifying and faintly humorous, just to catch attention. On the third page is a red and black cartoon of a devil pitchforking crowds of people into a theater entry way, with an enlightening legend, 'All Exhibitors Say Dante's Devil Does It.' On a loose inserted page we got down to business and told our story. These diminutive notes were addressed in feminine handwriting and sent to every exhibitor in Iowa, Wisconsin, Minnesota, North and South Dakota. In conjunction with the letters we laid out a liberal and sustained advertising campaign in the trade papers.

"The results were astonishing. Where ordinary circularizing was as a rule less than 1 per cent effective, these dainty and deceptive little notes were nearly 10 per cent. efficient, and now after ten days answers are still coming in every mail. They cost about twice as much as circulars, but the returns were ten times as great. Certainly that's good business.

"It brought big results for us, and we thought that others of your readers might possibly be interested.

"Yours truly,
"LOCHREN FILM CORPORATION.
"WILLIAM A. LOCHREN,
"President."

SCHOOLTEACHER IS EXHIBITOR

Many different trades are represented among the house managers of this country, and it is rarely one meets with, nowadays, a picture theater manager who is not a tradesman in some other line of business. School teachers as house managers, however, are extremely few. Nevertheless, Samuel Lesselbaum of East New York, Long Island, is the owner and manager of three houses. Mr. Lesselbaum is just opening the three houses, which are all brand new. They are the Miller, Vermont, and Penn. They are all 600-seat houses located in East New York. Paramount Pictures are played two days a week in each one of them. All three opened during the week of Oct. 23. The theaters are up to date in every respect. Mr. Lesselbaum, while owner and managing director of all three houses, also teaches in one of Brooklyn's public schools.

NEW PARAMOUNT THEATERS

R. K. Dunham, manager of the Grand Theater, at Burlington, Wash., is contemplating the erection of a modern concrete theater in that city, which will be the future home of Paramount pictures.

Richard J. Charles, of Vader, Wash., will open his new Paramount Theater at Unalaska, Wash., shortly. This is a modern theater with all the latest improvements.

Beaver Falls, Pa., will have a new Paramount Theater before the end of the Winter. S. Goodman, the Paramount exhibitor at the Colonial Theater in that city, is now building a new theater with a seating capacity of nearly 1,000. He hopes to open the new playhouse, which is modern in its every detail, by the first of the year. He is installing one of the most up-to-date and largest organs in that section of the State.

ADOPTS EUROPEAN PLAN

PITTSBURGH, PA. (*Special*). — Manager Harry Davis of the Grand Opera House has adopted the European custom of naming the proscenium boxes for stage celebrities, and has invited the patrons of his house to vote for their favorite film stars, the six winners to be afterward honored in this manner.

EXCHANGE DIFFICULTY

Exhibitors' League Still in Arms Over Express Charges, Is Report

That the difficulty between the Exhibitors' League and the Mutual Film Corporation which arose over express charges required by the exchange, is still unsettled, is the report from headquarters of the New York local of the exhibitors.

According to statements made by officials only eighteen plays were sent out last week by the Mutual Company, while their average output under normal conditions is in the neighborhood of 250, usually sent out in Greater New York.

A. F. Beck, manager of the Mutual exchange in this city, on the other hand, maintains that out of ninety-two cancellations sent in, only nineteen have actually been put through.

Lee A. Ochs, president of the League, attended a meeting of the Motion Picture Exhibitors' League of Maryland at Baltimore this week. According to a statement made by Secretary Howard a serious situation has arisen in Maryland.

MEET WITH GOVERNOR

At the Rialto Theater, Tuesday morning, Governor Charles S. Whitman, of New York, and Honorable William S. Calder, Republican candidates for the United States Senate, gave an expression of their views on censorship. The meeting was under the joint auspices of the Exhibitors' League and the National Association of the Motion Picture Industry. J. Robert Rubin opened the session and introduced W. W. Irwin, executive committee chairman of the association, who explained the stand of the film industry toward censorship. The first showing of D. W. Griffith's film, "Governor Whitman in the Executive Chamber," was given. There was a large attendance.

GOOD PROSPECTS FOR BALL

The Movie Ball, which will be held in Madison Square Garden Thanksgiving night, Nov. 29, promises to be the biggest social event of the season for the members of the moving picture fraternity.

Last year betwen twenty and thirty thousand people attended and the doors had to be closed at 8:30 because of the crowd. This year the jam promises to be greater than ever, and it is feared that it will be necessary to close the doors earlier than last year.

All of the boxes, with the exception of six, have been sold and over seventy applications have been received for those that remain. Among the concerns which have bought boxes and the number taken are the following: Metro, 26; Universal, 9; Pathe, 8; Vitagraph, 5; International, 3. From one to three boxes have also been taken by the following: Essanay, Brenon, Feature Film Company, Sherman Elliott, V. L. S. E., Powers, Simplex, and Unicorn-Kalem.

DOES BIG BUSINESS

Fitchenberg's Plaza Theater, New Orleans, opened Sunday, Oct. 15, with the double Vitagraph program, "The Chattel" and "The Car and His Majesty," the first episode of "The Scarlet Runner" series, playing to capacity business during the entire day. The Greater Vitagraph Service has placed the Plaza Theater on the motion picture map in New Orleans in big letters.

SALT LAKE'S NEW FILM HOUSE

A new motion picture theater will result from the remodeling of the old Isis Theater in Salt Lake City, Utah, according to announcement made Oct. 18. It will be known as the Deseret Picture House. It will cost $68,000 and have a seating capacity of 1,000. The officers of the management are H. S. Sims, president; H. S. Auerbach, vice-president, and Levi N. Harmon, secretary-treasurer.

TO OPEN THEATER

WILLIMANTIC, CONN. (*Special*).—Frank Kattelinia, of Fall River, Mass., has leased the entire building on Main Street containing the Bijou Motion Picture Theater and will open it soon under the name of the "Star" with the name theater dropped out. The Bijou has been closed for several months. Extensive alterations have been made in the exterior and interior of the house.

GREECE IN TRAVEL VIEWS

With Greece figuring so much in the headlines of the newspapers, Burton Holmes's travel picture for the Paramount is timely. This is the fortieth of the weekly trips around the world. Some of the features of the trip are a visit to the ancient Eleusis, a glimpse of Grecian peasants dancing, a ride through the Corinthian Canal, views of Athens with the King's palace, the public square, the Acropolis with the ruins of the Parthenon, and pictures of the late King Edward of England and King George of Greece leaving the English church in Athens.

"America's Sweetheart"

MARY PICKFORD

IN

"Less than the Dust"

Will Prove Positively the Banner Box Office Attraction of the Year

This first superior production made by her own Company will be shown in 80 Leading Theatres on November 6. If you have not booked it, watch your patrons go to your competitor's theatre

With Elaborate Music Score (Schirmer)

Presented by

ARTCRAFT PICTURES CORPORATION

729 Seventh Avenue, New York And in 15 Other Cities

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ROBERT WARWICK
and
GAIL KANE
in

"The Heart of a Hero"

A visualization of the life of Nathan Hale from the play "Nathan Hale," by Clyde Fitch.

Directed by EMILE CHAUTARD

WILLIAM CHRISTY CABANNE

QUALITY FILM CORPORATION

645 West 43d Street, New York

Art Dramas Incorporated

W. L. SHERRILL, Pres. GEO. H. WILEY, Vice Pres. & Gen. Mgr. HERBERT BLACHÉ, Secy. & Treas.

116 West 39th Street

NEW YORK

Out of the chaotic, wasteful conditions of the past and present, a new organization is born, with a sane, waste-eliminating, business-like policy of high-grade production.

Art Dramas, Inc., announces the association of five producing organizations of sterling standard, for the production and distribution of *seat-filling* feature pictures.

Fifty-two pictures a year are to be released—one each week. The productions will feature no one of the so-called "stars" whose ruinous salaries make profits prohibitive, nor will they be made by directors whose sole aim is to spend more money on a prorduction than it can legitimately earn.

Art Dramas features will be well rounded picturizations of strong and well known stories dominated by action and acted by players whose past work has been of an excellent standard. They will be satisfying, patron-gaining entertainments. *This we promise you, and our names guaranee it.*

The Art Dramas producers will distribute their pictures directly through the foremost independent exchanges everywhere. There will be no tremendous waste in distribution, as has been the case heretofore. The middleman's charge, which has always been added to the rental price of a picture, will be entirely eliminated.

The benefit of the savings which the Art Dramas producers will effect by their sane, common-sense methods of manufacture and distribution will go directly to the exhibitor. He will get excellent pictures, on the Art Dramas program, at a price that will enable him to make a good profit.

Art Dramas pictures are the productions of: WILLIAM L. SHERRILL FEATURE CORPORATION, W. L. Sherrill, President; U. S. AMUSEMENT CORPORATION, Herbert Blaché, President; ERBOGRAPH COMPANY, Ludwig G. B. Erb, President; VAN DYKE FILM PRODUCTION CORPORATION, Geo. H. Wiley, Vice-President and General Manager; VARIETY FEATURE CORPORATION, Louis Rosenbluh, President.

Art Dramas pictures will be distributed by: VARIETIES FILMS CORPORATION, 126 West 46th Street, New York City; ELECTRIC THEATRE SUPPLY COMPANY, 13th & Vine Streets, Philadelphia, Pa.; ART DRAMAS, INCORPORATED, 100 Boylston Street, Boston, Mass.; ART DRAMAS SERVICE, Mallers Building, Chicago, Ill.; ART DRAMAS, INCORPORATED, 75 Broadway, Detroit, Mich.; LIBERTY HALL FILM RENTING COMPANY, 938 Penn Avenue, Pittsburgh, Pa.; DE LUXE FILM LASKY CORPORATION, Los Angeles and San Francisco, California.

First Release about November 27th, 1916

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Luella O. Parsons writes interestingly on the mission of the sub-title, and says the old argument of the motion picture enthusiast disliking to see a picture that is full of sub-titles is not true. "I formerly believed in that argument myself, but I have been converted, and I am now of the opinion that any intelligent, well-read audience would much rather have a picture explained by the aid of words than sit through a dozen or more scenes in total ignorance of what the picture is about. The two-reel picture has helped to solve the difficulty of getting sub-title and action into one thousand feet of film. A plot that is in any way remarkable or worth while is not crowded into a singe reel, but is skilfully and carefuly told in a two-reel production, or in even a longer photoplay. Of course, the pioneer photoplaywright had to use his own initiative about the construction, the plot, and trend of his scenic action. You can profit by his experience and take many of the things he had to learn for himself as a gift from him. Just a few years ago a story that depended upon its sub-titles to 'get it across' was instantly tabooed. The scenario editor counted the leaders, and if they averaged too many, although he may have liked the plot, turned the scenario over to the staff writer with the request that he read it and see if some of the sub-titles could be eliminated without spoiling the story. One of the most potent criticisms was 'Too Many Sub-titles,' but times have changed, and it is up to us to keep pace with progress and learn the new way of doing things. Instead of a sub-title interfering with the humor of a comedy, we are forced to believe that a leader has saved many a scenario from absolute stupidity. Some of the biggest laugh getters owe their success to the clever words in the leaders. I have especially in mind the George Ade fables. The sub-titles that precede many of the scenes in these pictures are screamingly funny. Undoubtedly they have helped largely in giving the fables the popularity they have enjoyed. Every leader in these plays is expressed in Ade's inimitable fashion and usually makes even the most gloomy man in the audience laugh heartily. When you are polishing the sub-titles for your dramas and trying your best to say something bright in your comedy leaders, keep in mind that the words you put together have just as much sounding significance as a musical composition. The lines in your sub-title may sound harsh and discordant, or they may read with a smoothness that is pleasing to the ear. Cultivate learning word sound. Start your synopsis, polish and rewrite it until it reads with easy fluency that fills you with pride; then take up your sub-titles and make them gems of expression and thought."

Only One Ade—

The allusion in the above excellent argument to George Ade's film comedies is well put. Without doubt these Ade fables are exclusive as to film class. However, it is well to remember that there is just one George Ade; that the sub-titles so "screamingly funny" are penned by an artist, a man with an especial gift for this sort of thing. Hence, other writers of sub-titles, no matter how experienced, are going up against a mighty difficult proposition when they attempt to "out-Ade Ade." It cannot be done. It is true that clever sub-titles, sub-titles true to the atmosphere of the story, enhance the production. This is especially true of comedy. A bright sub-title in a comedy helps things along tremendously. Originally clever sub-titles have made many a mediocre film. Too many sub-titles have detracted from the excellence of many meritorious productions. When the action of a film drama or comedy goes right along smoothly and clearly, the thrusting in of a sub-title here and there—no matter how clever, how bright, those sub-titles may be—is a sad mistake. We have great respect for Mrs. Parson's opinions, yet we must differ with her in her belief on the sub-title question. The less sub-titles needed, the better the picture.

Adaptations—

The trend in the adaptation of well-known and popular novels for the screen is to follow the book story "even if it blows out the window." The time is past when the author can accept the assignment to scenarioize a novel and then stray far afield from the trend of the story. The order is to adapt the story just as it stands in book form. Also, the sub-titles for the film adaptation must be direct quotations from the book. If the book is worth adapting at all for screen purposes, the story is worth faithful portrayal; the passages in the book should also be worth preserving as sub-titles, for familiar passages will appeal to lovers of the original work as will the faithful presentation of the plot. A certain manufacturer recently ordered a popular novel made ready for the screen as a six-reel feature film. The script was approved, for the plot was retained, the principal characters introduced, and all spoken and descriptive inserts were copied from the novel. The script went to a director. Lo and behold, when the assembled film was shown the "Boss" it was discovered that the story was anything but from the book. The director had "improved" upon the original plot. He had lengthened the story, he had put in additional situations that, to his mind, carried more "spice and pepper"; he had introduced other strange stunts which were entirely foreign to the book. In other days the production would have passed muster perhaps. To-day things are different. The film, despite high-salaried cast, etc., was thrown into the discard. The director was "fired." And so to-day if you are given a novel to scenarioize do not depart therefrom. Stick to the novel, its situations, characters, etc., boiling down, if necessary, but presenting the heart of that novel with the plot so it will be recognized on the street. In other words, production faithful in all details is the thing. Lovers of the book want to see genuine resemblance in motion pictures.

Learning to Write

In order to learn to write acceptably one must write. It takes years of practice, of endeavor, to succeed in any profession. The art of writing is a distinct profession, and a difficult one, and yet how many misguided men and women there are who imagine that successful writing just means "sitting down and dashing off something." Maybe the pen and ink or the humble typewriters are to blame. Almost any one can write nicely with pen and ink and operating the typewriter is learned without undue trouble. It looks simple—just dash a story off in long hand or run it off on the typewriter. The tools of the profession of medicine are many; it is the same in the law, dentistry, etc. The simple mechanical aids to authorship are rather misleading. But like the other professions, the art of writing requires years of study, experience, power of observation, knowledge of human nature, etc. The pen and ink and the typewriter are only means to the end.

Mack Sennett's latest feature is called "His Last Cent." Alice Davenport, Cecil Arnold and Fritzi Schade appear in this comedy.

Watch for the

GREATEST PHOTOPLAY OF THE CENTURY

"The Truant Soul"

By Victor Rousseau

A super-feature presenting

HENRY B. WALTHALL

the peerless screen actor

KLEINE-EDISON-SELIG-ESSANAY SERVICE

ESSANAY

1333 Argyle Street, Chicago

NILES WELCH

LEADING MAN

Marguerite Clark Company

FAMOUS PLAYERS Direction J. SEARLE DAWLEY

NEW DIVISIONS FORMED

National Association Has Its Plans for Expansion Well Under Way

The past ten days have been particularly productive in the work of the National Association of the Motion Picture Industry on its big organization plan. Six new divisions of high importance in the business are in process of formation and eight producing companies have been received into membership. The work of reaching all individuals and concerns embraced in the fifty-odd classifications of membership entails an enormous amount of personal canvassing and a carefully carded correspondence system. Within a day after it was decided to establish the first Advisory Executive Committee in California, there was established a perfect co-ordination betwen the work on the Pacific Coast and the centralized activities here. The mail of Frederick H. Elliott, the executive secretary, and that of William M. Seabury, the general counsel of the association, has increased enormously within the last two weeks, showing how the country-wide campaign is bearing fruit.

The already impressive list of producers in the association has been augmented by the admission of the Keystone, Gaumont, Thanhouser, Arrow, Erbograph, Crystal and Niagara, Rolfe, McClure, Evans, Deseret, Frank Powell, United States Motion Picture Corporation, Wharton, Inc., and Kalem.

The Slide Manufacturers of Greater New York and of Kansas City have organized and applied for charters, while the following sections are in the process of making: Machine manufacturers, electric light and equipment, lithographers, screen manufacturers, carbon manufacturers.

The screen manufacturers of Greater New York formed a temporary organization and have formally asked the National Association of the Motion Picture Industry for a charter. This group has established a high record for rapid, well-directed and effective effort. J. F. Coufal, of the Novelty Slide Company, has been the moving spirit in getting the men in his line inspired by the slogan, "Unity of Action Spells Screen Success." The suggestions as to purpose and procedure made by Mr. Coufal will be followed with some modifications and amendments.

This branch will receive all necessary support and assistance from the "Parent" body and the members of the organization will favor members of the branch with their business. It will hold its own individual and separate meetings and have representation by at least one member in the general body and on the Board of Directors of the National Association.

The organization of the actors' division has been set in motion and when its executive committee is named it will appear to be the announcement of an all-star cast representing many thousands of dollars. They, too, will plainly outline purpose and policy and become, at once, the most pictorially effective unit in the great family of the National Association of the Motion Picture Industry.

Herbert Brenon has engaged Florence Reed for his next Selznick Pictures production, following "War Brides," which is now virtually completed. The photodrama in which Miss Reed will appear is "The Queen Mother," a powerful drama of the Middle Ages.

CHILDREN'S FILM MATINEES

Motion pictures exclusively made and exhibited for children will be shown at eleven theaters in Washington within a couple of weeks. The committee of the District Federation of Women's Clubs, under the direction of Mrs. J. J. Locher, made the arrangement with the theaters and the film exchanges that the theaters and the films for this purpose be given free. These pictures will be shown at daily matinees, the exhibition continuing for a month. Mrs. Locher said that children matinees will not be an established institution unless it can be shown that they are commercially successful. She praised the motion picture exhibitors, the exchange managers, and the representatives of producers highly for the cooperation they had given the committee.

SPEAKS IN GEORGIA

Cranston Brenton, chairman of the National Board of Motion Pictures, was the principal speaker at the opening meeting of the annual convention of the Federation of Women's Clubs of Georgia, held in Macon on the evening of Oct. 24. Delegates, representing 25,000 women, were present from all parts of the State. For the past year the Federation's Committee on Civics, under the efficient leadership of Mrs. Logan Pitts, of Calhoun, has been centering its attention on the social problems presented by the universal showing of motion pictures, particularly in regard to films for young people and the family group.

Mr. Brenton in his address outlined the work of the National Board of Review.

ADOPT NEW POLICY

TOLEDO, O. (*Special*).—Having been newly and elaborately decorated, the Alhambra Theater here will be conducted hereafter on a more pretentious policy. Features such as the new Clara Kimball Young pictures and similar important productions will be shown. A twelve-piece orchestra will also be provided. H. C. Horator is to be manager and E. A. Zorn will generally supervise the Alhambra and Temple theaters.

DEEDS THAT THRILL

Selig's Dramatization of Churchill's Novel, "The Crisis," is Startling

In the William N. Selig dramatization of Winston Churchill's novel, "The Crisis," there are thrills upon thrills. Some of them were prearranged; others the result of accident. Several of the latter resulted in temporary or permanent injury to the participants, but they have had the effect of producing realism beyond expectation.

Tom Mix, who figures in a sensational fall with a horse down a cliff, was brought from California to the Southern battlefield by Colonel Selig. The ground is shot from under the horse by an exploding shell, causing horse and rider to roll over each other in the swift descent.

In a scene of the battle of Vicksburg a color bearer is shown lifted in the air by an explosion. An officer picks him up where he has fallen and takes color bearer and colors on his shoulders and continues the charge. This incident was partly due to an accident, but it lends color and realism to the affray. A little later a soldier is seen staggering blinded away out of the picture. It was due to the inaccurate timing of a shell, which exploded before he had a chance to get out of the way.

The rights of "The Crisis" for the United States and Canada have been secured by the Sherman-Elliott Company, Inc., with Eastern headquarters at 220 West Forty-second Street, New York. The sales of territorial rights are made from this address.

IMPORTANT DECISION

ALBANY, N. Y. (*Special*).—The Court of Appeals will in a few weeks render a decision which will be of utmost importance to the proprietors of motion picture theaters in New York State. This week briefs were submitted to the court in the case of an appeal of Jacob Van Brink convicted in the Court of Special Sessions of New York City of a violation of the law by admitting to his theater children under sixteen years of age unaccompanied by either parent or guardian. The conviction was unanimously affirmed by the Appellate Division, First Department. Van Brink conducts a moving picture theater at 442 Lenox Avenue, New York City, and was arrested Jan. 3, 1916, on the charge of permitting children less than sixteen years old to attend his theater. The law was alleged to be unconstitutional on the ground that it abridges the right to transact business, because the Legislature has regulated and prohibited the carrying of a lawful business by preventing the admission of minors less than sixteen, unaccompanied by parent or guardian, to a moving picture performance conducted for profit and thereby reduced the amount of revenue the defendant might otherwise obtain. Also that it is class legislation in that it permits children less than sixteen years old to attend performances given for the benefit for any school, church, educational or religious institution, not operated by profit, and children who are not accompanied by parents or guardians. GEO. W. HERRICK.

PATHE FLORENCE ROSE FASHIONS

A new departure in the showing of Women's fashionable dress on the screen was exemplified at a private exhibition of the Pathe Florence Rose Fashions at the Broadway Theater Oct. 26. Instead of models coming out and pirouetting once around and looking over their left shoulders and then disappearing, this picture in four reels told a story of a bride and bridesmaid purchasing and wearing clothes before, during, and after a wedding. There were beautiful costumes of all kinds for all occasions.

In connection with the showing of these pictures all over the country, there will be a newspaper service issued ten days before each showing. The showing will be at the rate of one reel every two weeks. The Florence Rose Fashion service is the origination of Florence Rose, who was the editor of *L'Art de la Mode* and fashion writer for the New York *Evening Mail* and the *Globe*. The newspaper articles are written by Carolyn Trowbridge-Radnor-Lewis, former managing editor of *Harper's Bazar*. The drawings are by Carol Curry.

NEW FOX PLAY TIMELY

Now that Warden Osborne has resigned from Sing Sing Prison, William Fox has decided that it is timely to release his picture on prison reform in ten reels entitled "The Honor System." It will be shown in the near future at a New York theater with the same kind of a production as "A Daughter of the Gods." Though prison reform is the dominant motif of the story, there is also a love story of gripping interest. Much of the picture was produced in Arizona with actual prisons and prisoners. More than a year was taken in the production under the direction of R. A. Walsh. The picture will probably be released on a state right basis.

FRANCES NELSON will appear as a Metro star in a powerful five-act human interest drama, "The Beautiful Lie," a film version of Ella Wheeler Wilcox's celebrated poem, "A Reverie in a Station House." This story was prepared for the screen by Harry O. Hoyt, and is novel in theme and presentation.

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 5

Bessie Barriscale in "A Corner in Colleens"

You and your patrons will be amused—and delighted—when you see Bessie Barriscale try to impersonate a man in "A Corner in Colleens," her latest TRIANGLE PLAY.

Never did a daintier bit of femininity try to wear trousers, and the comedy of the whole situation is immense.

In fact the entire piece is just one big rollicking piece of fun and frolic throughout—the story of a bright, happy Irish maid, who plays all manner of jokes on her ardent lover. She never gives him a moment's peace, and your patrons won't have a moment to take their eyes from the screen

Dorothy Gish in "Atta Boy's Last Race"

Everybody loves a snappy racing tale—an exciting picture of adventure on the turf—and when this is coupled with a pretty love story it's a combination that can't be beaten.

"Atta Boy's Last Race," the latest TRIANGLE offering with Dorothy Gish as the star, is a rushing, exciting racing story and its expectations are more than lived up to. There's the "peppy" little jockey, the sweetheart who hated racing, and the villain. Then there's the real horse race that makes the boy's fortune and the corking climax.

Keystone Comedy

Two Tearing Half Miles of Keystone Fun and Frolic.

Walter Wright

Producer—Keystone Pictures

Cannon Ball
Saved by Wireless
Dizzy Heights and Daring Hearts
Love Comet
A la Cabaret
Dollars and Sense

EDMUND LAWRENCE

RE-ENGAGED

POPULAR PLAYS and PLAYERS, METRO

To Direct MME. PETROVA

WILLIS AND INGLIS

Wright and Callender Building, Los Angeles Hollywood Office, Ivar Street

—AFFILIATIONS—

ROEHM AND RICHARDS, Strand Building, New York
EDWARD A. WHEELER, Schiller Building, Chicago
LYALL WILLIS, London, England

"Everything Pertaining to the Photoplay"

EDWARD JOSE

ASTRA—PATHÉ

ADELE LANE

Address care DRAMATIC MIRROR.

IN THE STUDIOS

ARTHUR ASHLEY, the star villain of World-Brady pictures, is an athlete, with the chest, arms, and legs of a gladiator. In "A Law Unto Herself," where he has a character named Skinny to impersonate with Ethel Clayton, Mr. Ashley is figuring that it will be necessary to submit the art of make-up to a severe test if he is to "look the part."

BESSIE BARRISCALE, after a vacation of three weeks, returned from New York recently and stated that she feels perfectly "fit" to proceed with a Winter of hard work. She was given a rousing reception by her associate players upon arriving at the Triangle-Ince studios.

HERBERT BRENON has engaged William E. Shay for a leading role in "The Queen Mother," which will be his next contribution to Selznick Pictures, and in which Florence Reed will be starred.

DORIS KENYON is back in New York City after a well-earned vacation in the Adirondacks. After the completion of "The Man Who Stood Still," in which she co-starred with the popular comedian, Lew Fields, and "The Ocean Waif," the latest international release, Miss Kenyon decided upon a short vacation to the mountains, where she could hunt and fish to her heart's content. She returns greatly refreshed and ready to start upon future screen productions.

ETHEL BARRYMORE, stage favorite and star of many Metro wonderplays, was born Aug. 14, 1879, in Philadelphia. Her father was Maurice Barrymore, a celebrated actor, and her mother Georgie Drew-Barrymore, and she is the niece of John Drew, so that supreme dramatic ability is her rightful heritage. Her first recorded experience on the stage was at the Empire Theater, New York, Sept. 23, 1895, as Katherine in Henry Guy Carleton's "The Independent Young Person," with John Drew and Maude Adams in the cast.

CARLYLE BLACKWELL, of World, besides being an actor of great personal charm and a star of the first magnitude, is also a short story writer of note, having written many stories for the leading magazines of the country under the name of Carl Black. He is also a collector of old books and a gardener. He longs for agricultural duties and loves to dig in the dirt, pull weeds and hoe corn.

UNIVERSAL DIRECTOR HENRY MCRAE, of Rison fame, is filming a two-reel story of a baffling murder mystery. He has a wonderful cast for the picture, which has not yet received its final title, as J. Warren Kerrigan and Edith Johnson are both featured.

LIZETTE THORNE, who plays prominent roles in American-Mutual features, as a character woman, was asked recently how she adapted herself so easily to the various parts. Her reply was characteristic: "Oh, just dress the part, then look at myself in the glass and think the thoughts that match the person I'm supposed to be."

MAE HOPKINS, who appears in several of the episodes of "Beatrice Fairfax," the International's photoplay series, is the original "girl with the dimpled shoulders." Miss Hopkins's shoulders created a sensation when she appeared in the leading role of "She's In Again" on Broadway. From that production she went to motion pictures, having appeared in "The Deep Purple" and "Old Dutch." Her shoulders have been painted by all the prominent artists of the present day.

C. AUBREY SMITH, playing the principal role in "The Witching Hour," worked nineteen hours a day during the last week at the Frohman studio. He had to complete his work in the film in order to get out of town with Margaret Illington in her new stage play.

HARRY DURANT, formerly scenario editor of the Famous Players, has joined the Ince forces and is the Eastern representative of Ince scenario department. His headquarters are at the offices of the New York Motion Picture Corporation in the Longacre Building. Mr. Durant will receive and pass on scripts from the various authors.

MABEL NORMAND received requests for photographs in the course of a week large enough to keep the average girl in board and lodging. The money thus received is, of course, used for the purchase of stamps and photo-mailing envelopes.

SERIALS AND SHORT REELS

"WAR PICTURES"

Seven Reels of Pictures Taken on the Western Front by Donald Thompson and Two Reels of Clinical Pictures Taken by Florence Harper.

The pictures of the battle front in France and various incidents at Salonica, taken by Donald A. Thompson, the noted war photographer, are remarkable for their realism. They are probably the best set of pictures of the war yet brought into this country. There is hardly a moment when interest flags. In several cases exploding shells made it rather hot for Mr. Thompson, and the views show the pieces of shrapnel scattering about. Panoramic scenes from an aeroplane and some excellent views of Salonica harbor are among the picturesque and unusual scenes, but for thrills the close trench fighting and the battle between a German and a French aeroplane are hard to surpass. A notable feature about the pictures is the remarkably fine photography, some of which, notwithstanding the bad conditions under which the operator worked, would do credit to any studio. The night battle scenes, with the sky punctuated with sheets of ame from bursting shells, the discharge of cannon and the night illuminating rockets, are awe inspiring.

The clinical pictures give a marked insight into the methods by which wounds are treated, showing every detail in the operation. E. S.

"THE SON OF CAIN"

The Thirteenth Two-Part Episode of "The Girl from Frisco," Written by Robert Welles Ritchie, and Featuring Marin Sais and True Boardman. Directed by James W. Horne for the Kalem Company, for Release on the General Film Service Nov. 1.

Barbara Brent ..... Marin Sais
John Wallace ..... True Boardman
Ace Brent ..... Frank Jonasson
"The Son of Cain" ..... Ronald Bradbury
The Hermit ..... Edward Clisbee
The Sheriff ..... Hart Hoxie

All the prime essentials of a successful picture play, a convincing and logical story, replete with suspense and thrills, are embodied in this two-reel picture of unusual merit. The mystery surrounding the death of a hermit of the mountain is solved by the resourceful Barbara. The murderer is traced by the beeswax clinging to the money he has stolen, and a trap is laid for him. When confronted and accused by Wallace of the crime, "The Son of Cain" shoots him and flees on the stage coach with Barbara in pursuit. After an exciting chase in which one spectacular thrill follows another, the criminal is finally apprehended. The capable direction of James W. Horne is discernible throughout. This episode will also serve to increase the popularity of Marin Sais. E. G., Jr.

THE HAZARDS OF HELEN

"The Gate of Death"

One-Reel Episode, Featuring Helen Gibson. Produced by the Kalem Company for Release on the General Film Service, Nov. 4. Story by E. W. Matlack.

Helen ..... Helen Gibson
Beaton ..... P. S. Pembroke
Purdy ..... G. A. Williams
The Crook ..... George Routh

In a successful effort to prevent the payroll of a railroad construction camp from falling into the hands of a pair of thieves, Helen Gibson performs as thrilling a stunt as had been seen in the recent releases of this company, which of late is producing some real thrillers. In a small box she speeds down a mountain side on a chute and jumps over a rapidly moving train. There is seemingly no end to the hazards to which Miss Gibson is subjected. Picture theater audiences often expect achievements of the impossible, and the star of this remarkable series continues to fulfill their expectations. Her name on a program means much to the box-office. A good cast capably supports the star. E. G., Jr.

"HELP! HELP! HELP!"

Single-Reel Big "V" Comedy. Released by V. L. S. E.

This comedy takes place at the seaside. The main action consists in the flirtations of husbands and wives with other people's partners, which lead to numerous mixups. One of the best incidents shows a little child being carried to sea in a washtub. Hughey Mack, the lifeguard, is unable to swim. A life preserver is shot out to the woman, who finally reaches the tub. The child is safely hoisted up the cliff, but the woman is dropped three or four times from a considerable height. There is some ingenuity in the action and in the way the laughs are worked up. C. M.

"THE FIGURE IN BLACK"

Episode Five of "The Crimson Stain Mystery." Produced by the Consolidated Film Co. and Released Oct. 26.

Robert Clayton faces a charge of having murdered the wealthy Truxton Lambert. Florence believes in the innocence of the young man and is going to clear him before the authorities. The members of the Crimson Stain fraternity plot to do away with Florence. She is kidnapped and taken to a deserted building in the outskirts of the city. There she is rescued by her friends aided by the police. A masked figure is found in a closet, but makes his escape by exploding a bomb in the room. There are some effective scenes where Florence is terrified by the glaring red eyes of Pierre, the masked leader of the gang. The element of mystery and horror is sustained by the unexpected happenings and the costumes and settings. The photography and direction are excellent. C. M.

GRANT, POLICE REPORTER

"The Man from Yukon"

One-Reel Episode, Written by Robert Welles Ritchie, and Featuring George Larkin and Ollie Kirkby. Produced by the Kalem Company Under the Direction of Robert Ellis, for Release on the General Film Service, Nov. 10.

Tommy Grant ..... George Larkin
Helen, "The Mouse" ..... Ollie Kirkby
Porcupine Peterson ..... William McKey
Paper-collar Joe ..... Robert Ellis

This picture presents an expose of the confidence game that has been given much mention in the dailies. Interestingly, this episode shows the supposed methods employed in fleecing a gullible stranger on a visit to the big city. It provides excellent entertainment, and comes up to the standard set by previous episodes. In this George Larkin makes a descent from the sixth floor of a building on a rope pulley used to hoist material to the roof. It is not as spectacular as the thrills he has heretofore performed. Besides directing the production, Robert Ellis successfully essays the role of Paper-collar Joe. E. G., Jr.

HAM AND BUD COMEDY

"A Desperate Duel"

One-Reel Episode Featuring Lloyd B. Hamilton, Bud Duncan, and Ethel Teare. Produced by the Kalem Company for Release on the General Film Service, Nov. 7.

"Ham and Bud" continue in a career that is drawing laughs from the picture-goers throughout the country. This will receive its full quota. Ham and Bud are in love with the same girl. Their quarrel is lost sight of when a member of the nobility arrives on the scene. When subjected to some rather rough treatment at the hands of the comedians he challenges Ham to a duel, which ends fatally for the count, and his friend. Ethel spurns the victor, however. Ham goes to the hospital heartbroken, only to regain his good spirits at the hands of a pretty nurse, who gracefully retires when Ethel arrives seeking forgiveness. E. G., Jr.

"WILLS AND WALLOPS"

Single-Reel Big "V" Comedy. Released by V. L. S. E.

There is whirlwind action from start to finish in this comedy. Patsy De Forrest is kidnapped by toughs. William Shea, who has been befriended by Patsy, gets out of jail by filing the bars with a manicure file. He rushes to the rescue of the girl. He gets so badly used up in the melee that he welcomes the return to the cell. The director, Lawrence Lemon, who is part author, has kept the fun going at a fast and furious rate. He has autos rushing through buildings and floors falling till the limit of disaster seems to be reached. The photography has succeeded rather well in keeping up with the rapid action. C. M.

"THE FRANCHISE"

Two-Reel Play by Anthony Coldewey. Produced under the Direction of Edward Sloman for Release on the Mutual Program, October.

This is a slight story dealing with the rivalry of two law partners, played by Edward Coxen and George Fields. Winifred Greenwood is the prize at stake. She plays the role of the daughter of a wealthy man who wishes to get a street railway franchise put through. He offers Coxen a bribe, which Coxen nobly spurns. Fields has expected to win over the authorities of the city to his side by showing them that the hero was a crook. The actors handle the simple situations well enough, but the director does not keep the action going fast enough. There is a lack of suspense owing to the obviousness of everything. Coxen looks too much like the hero and Fields favors the villain too much in his facial expression. C. M.

NEW MILWAUKEE STUDIO

MILWAUKEE, WIS. (*Special*).—A new motion picture studio is now under construction on the outskirts of this city. It will house the Blue Mound Motion Picture Company, being situated on the Blue Mound Road. It is expected to open the early part of January, and high hopes are held for its success in spite of the rather discouraging failure of the Gregory-Mahler Company. While there are plenty of natural settings throughout the State, these are reached by the Essanay Company of Chicago. It will, therefore, be interesting to watch the progress of this new endeavor, inasmuch as the structure is quite elaborate and costly.

Milwaukee is the home town of Lenore Ulrich, famous Paramount star. In her recent cross-continent tour to New York the player stopped off here for a short visit with her relatives. She came unheralded and went unannounced, only her intimate friends knowing of her visit. She attended the Alhambra and witnessed her picture, "The Intrigue."

MARY MILES MINTER, the charming Mutual-American star, is considered a great beauty in Japan. Three Japanese editors have recently written her for pictures to run in their magazines. One man wrote out her name in Japanese characters and asked the little star if she would copy them on the picture she sent them. He said that when the readers of his magazine saw her name autographed in Japanese, they would think that she knew their language and she would become more popular than ever.

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER.	PLAY.	STAR.
Oct. 23	Famous	The Rainbow Princess	Ann Pennington
Oct. 26.	Lasky	The Heir to the Hoorah	Meighan and King
Oct. 30	Lasky	The Soul of Kura San	Hayakawa and Stedman
Nov. 2	Famous	Seventeen	Louise Huff and Jack Pickford
Nov. 6	Lasky	Unprotected	Blanche Sweet
Nov. 9	Pallas	A Son of Erin	Dustin Farnum
Nov. 13	Lasky	The Plow Girl	Mae Murray
Nov. 16	Lasky	The Years of the Locust	Fannie Ward
Nov. 23	Lasky	The Yellow Pawn	Ridgely and Reid

PATHE "GOLD ROOSTER" FEATURES.

Murators	The Shadow of her Past	Lina Cavalieri
Blache	A Woman's Fight	Geraldine O'Brien
Thanhouser	The Shine Girl	Gladys Hulette
Thanhouser	The Fear of Poverty	Florence LaBadie
Fitzmaurice	The Test	Jane Gray
Thanhouser	Saint, Devil and Woman	Florence LaBadie
Thanhouser	The Pillory	Florence LaBadie
Jose	The Light that Failed	Robert Edeson
Balboa	The Sultana	Ruth Roland
Thanhouser	The Hidden Valley	Valkyries
Balboa	Shadows and Sunshine	Little Mary Sunshine
Thanhouser	The World and the Woman	Jeanne Eagels

V-L-S-E INC.

Nov. 6, 13, 20, 27, Dec. 4, 11, 18, "The Scarlet Runner" Serial. Vitagraph. Earl Williams.
Oct. 23 Vitagraph The Blue Envelope Mystery Lillian Walker
Oct. 30 Vitagraph The Enemy Peggy Hyland, Evart Overton and Charles Kent

WORLD PICTURES.

Oct. 23	Brady	The Hidden Scar	Ethel Clayton and Holbrook Blynn
Oct. 30	Brady	The Heart of a Hero	Robert Warwick
Nov 6	Brady	Bought and Paid For	Alice Brady
Nov. 13	Brady	The Heart of a Hero	Robert Warwick and Gail Kane

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

Oct. 16 The Social Buccaneer. Louise Lovely. J. Warren Kerrigan.
Oct. 23 Love Never Dies. Ruth Stonehouse. Franklyn Farnum.
Oct. 20 The End of the Rainbow. Myrtle Gonzales. Val Paul.
Nov. 6 Gloriana. Zoe Rae.
Nov. 13 A Stranger From Somewhere. Agnes Vernon and Franklyn Farnum.

METRO FILM RELEASES

Oct. 23 Rolfe. The Brand of Cowardice. Lionel Barrymore and Grace Valentine.
Oct. 30 Columbia. The Gates of Eden. Viola Dana.
Nov. 6 Popular. Extravagance. Mme. Petrova.
Nov. 13 Rolfe. The Wager. Emily Stevens.
Oct. 22 (Ince) The Vagabond Prince. Warner.
Oct. 29 (Fine Arts) A Sister of Six. Love.
Oct. 29 (Ince) Somewhere in France. Gianm.
Nov. 5 (Fine Arts) Atta Boy's Last Race. Gish.
Nov. 5 (Ince) A Corner in Colleens. Barriscale.
Nov. 12 (Fine Arts) American Aristocracy. Fairbanks.
Nov. 12 (Ince) Jim Grimsby's Boy. Keenan-Markey.
Nov. 19 (Fine Arts) The Microscope Mystery. Constance Talmadge-Lucas.
Nov. 19 (Ince) The Honorable Algy Ray. Margery Wilson and M. Thompson.

TRIANGLE FILM CORPORATION.

Oct. 22 (Fine Arts) Fifty Fifty. Norma Talmadge.

SHE DISCUSSES REALISM

Grace Darmond, of Pathe, Says There Can Be Too Much of It.

According to Grace Darmond, the charming star of "The Shielding Shadow," the Pathe serial, while realism in motion pictures is a good thing, there is such a thing as too much realism.

"The wise motion picture fan nowadays turns up his nose at the thought of thrills in pictures and dismisses every unusual happening by saying it's a 'stunt' or a 'trick,'" says Grace Darmond, who meets with more adventures in the fifteen episodes of "The Shielding Shadow" than fall to the lot of the average person in a lifetime.

"Seconds count for more in the motion picture business than most persons in the audience realize. The scenario writer puts a thrill into his script and the director in producing it tries to give that thrill the semblance of reality. To do so, we are forced to take chances. We took chances in one of the episodes of 'The Shielding Shadow,' where Ravengar, the mysterious man who saves me, and myself were locked in a gypsy van and the van had started down a hill toward a cliff over which it was supposed to drop. The van did drop all right, as Ravengar and myself knew only too well. We were supposed to be able to break out of the van by means of an axe. The camera was set, the van was started, gaining momentum, and went true as a die for the top of the cliff. Ravengar hammered at the door with the sledge provided, but it took him a few seconds longer than any one had planned to break out, and for one blood-curdling instant it looked as if he couldn't get it open at all. The wheels of the van were just going over the edge of the cliff when we jumped. A second later and we would have gone with it."

NEW CANADIAN COMPANY

Articles of incorporation have been filed at Vancouver, British Columbia, Canada, for the Dominion Film Corporation, Limited, with a capital stock of $250,000, fully paid. The company will absorb the Dominion Educational Films, Limited, and install studios in British Columbia for the purpose of providing five-reel features for a chain of Canadian exchanges. Four producing companies will be installed at once.

Mr. J. Arthur Nelson, the president and general manager of the company, was formerly the president and general manager of the Untied States Film Corporation, which was one of the factors on the Warner and United Service Program.

BIG CONTRACT FOR PATHE

Sam Harris, of the vaudeville-motion picture circuit of Ackerman and Harris, obtained the first run exhibition rights of the Pathe features for the Portland (Ore.) Hippodrome and sixteen other houses of the circuit. The contract was closed Oct. 14. Manager Sperry, of the Portland exchange, represented the Pathe interest in the deal. The new regime will go into effect Oct. 30, with the presentation of "The Fugitive," "The Light That Failed," "The Shine Girl," and "The Test."

CONDUCTS FASHION SHOW

The Strand Theater, of Evansville, Ind., was one of many Paramount theaters that conducted a fashion show recently in connection with the presentation of "The Quest of Life," the Paramount picture produced by Famous Players, in which Maurice and Walton are starred. This dancing picture in which Miss Walton wears wonderful frocks has been the cause for many fashion shows in many cities. At the Evansville Theater they played to almost 18,000 admissions in five days, the merchants of the community joining in the shows of the different days. There were $75,000 worth of gowns, shoes, jewelry and furniture shown. One hundred and forty-two young ladies took part as living models, and there were over 300 different gowns, suits and other apparel displayed.

NEW ADVENTURE SERIES

International announces that in addition to the Golden Eagle features, it will about the fifteenth of each month issue an adventure series, the first of which, released Nov. 15, will be "The Jockey of Death." Mlle. Evelyn and M. Arturo deserted the sawdust ring for the films and have the principal roles in this series. The one is an aerial artist, the other a bareback rider.

AL. GREEN FOR SELIG FEATURE

Al. Green, who is credited with being the youngest motion picture director, has been summoned from Los Angeles to Chicago by William N. Selig. The Selig firm plans to have Green produce one or more five-reel feature plays with an exceptional cast of players.

DAN HORGAN ADVANCES

Dan Horgan has been appointed manager of the International Film branch office in Boston to succeed F. H. Vine. He is well known in film and theatrical circles. For several years he was treasurer for the L. A. Thompson Company.

ART ACORD, the famous cowboy and the hero of the "Buck Parvin Series" of photoplays, has signed with William Fox.

ELIMINATE WORDS, HER IDEA

Clara Kimball Young Does Not Believe in Making Silent Drama "Talk"

Clara Kimball Young, whose most recent vehicle for the screen, "The Common Law," set a record for the lowest number of "titles" ever used in a seven-reel feature, believes that the silent drama can never attain its highest form until all wording is eliminated from the screen.

According to Miss Young, the use of titles is rapidly dying out and her greatest ambition is to produce the first real "silent drama" in which the only wording matter shown on the screen would be the cast of characters.

"The silent drama does not literally fulfill its function—is not really 'silent'—so long as any captions remain," she asserts.

WYNDHAM STANDING BACK

Wyndham Standing has returned from an eighteen months' stay on the Coast. During this period Mr. Standing has featured with the Triangle Fine Arts, Universal, Morosco Photo Play Company, playing opposite Bessie Barriscale, Henrietta Crossman, Cleo Madison and Kathlyn Williams.

After leaving the Triangle he was engaged by Oliver Morosco to create the part of Forrester, the novelist, in Maud Fulton's comedy, "The Brat," which scored success, playing at the Morosco Theater for twelve weeks.

"THE PASSION FLOWER"

In an announcement of the cast that plays important roles in "The Passion Flower," the most recently completed Michelena feature, the California Motion Picture Corporation advises that the comedy relief for the seven-part picture is largely furnished by Clarence Arper, the Colonel Starbottle of "Salomy Jane" fame.

Chief support to Beatris Michelena in this production is furnished by Andrew Robson, William Pike, and Albert Morrison, of which trio the first two also appeared with her in "Salomy Jane," as Yuba Bill, the stage driver, and Red Pete, the stage robber, respectively.

Other members of the cast receiving prominent mention are James Leslie, D. Mitsoras, and Irene Outrim.

NEW FIRM MAKES CARTOONS

The Pathe News has recently been publishing some very clever political cartoons which have aroused considerable interest. These cartoons were made under the Bray patents by the Cartoon Film Service, Inc., a new corporation, which has in its employ some of the ablest cartoonists in the country. The Pathe News will be regularly supplied with the product of their studios. At a meeting last week Watson D. Robinson was elected president, John C. Terry, secretary, and Henry D. Bailey, treasurer of the new company.

Mr. Terry, who came here from the West to direct and manage Cartoon Film Service, is a "native son." He has been a newspaper cartoonist for sixteen years, during which time he has seen service on the San Francisco *Call*, the San Francisco *Examiner* and the St. Paul *Dispatch*. As far back as 1912 he was making animated cartoons.

WANT CHILDREN'S SHOWS

The Civic League of Salt Lake City, Utah, has requested the management of the Paramount Empress Theater there to run special Saturday performances for children.

The chairman of the league wrote to George E. Carpenter, manager of the theater, stating "The Paramount Empress always shows clean pictures, and the mothers of Salt Lake always feel safe in sending their children to your theater with the knowledge that they will see there nothing to offend."

It was a compliment to Mr. Carpenter and Paramount pictures, and the first matinee was given Oct. 14, with Mary Pickford in "Cinderella," Paramount-Bray Cartoons with Bobby Bumps, and Paramount Burton Holmes Travel Pictures. Some of the most prominent clubwomen in Salt Lake act as chaperones to see that the tots are well taken care of.

S. G. SLADDIN GOES WEST

S. G. Sladdin, general representative of Consolidated Film Corporation, presenting "The Crimson Stain Mystery," left Sunday afternoon on the Twentieth Century Limited for Chicago, as his first stop on a four weeks' tour of the United States, in the interests of Consolidated Film Corporation and "The Crimson Stain Mystery."

Mr. Sladdin's itinerary includes Chicago, Minneapolis, Des Moines, Kansas City, Louisville, St. Louis, Cincinnati, Dallas, Chattanooga, etc.

Arthur M. Brilant is acting director of publicity.

"PATRIA" DECEMBER RELEASE

International will release "Patria," the preparedness serial with Mrs. Vernon Castle in the title-role, throughout the United States on Dec. 4. The serial was written by Louis Joseph Vance. "Patria" has been many months in the making, and now that it is about ready for presentation to the public is said to be a super-motion picture of artistic beauty.

MUTUAL
STAR PRODUCTIONS

Below are listed a few of the Mutual Star Productions now being booked at the 68 Mutual Exchanges. Each is in five or six acts. Each is an extraordinary Feature. Write or visit your nearest Mutual Exchange for rates and dates.

MARY MILES MINTER
FEATURES

Now Playing:
"Youth's Endearing Charm."
"Dulcie's Adventure."
"Faith."

Coming:
"Dream or Two Ago."
"The Innocence of Lisette."
And Others.

WILLIAM RUSSELL
FEATURES

Now Playing:
"Soulmates."
"The Highest Bid."
"The Strength of Donald McKenzie."
"The Man Who Would Not Die."
"The Torch Bearer."
"The Love Hermit."

KOLB & DILL
FEATURES

Now Playing:
"A Million for Mary."
"The Three Pals."
"Bluff."

Coming:
"A Peck O' Pickles."
"Buttin' in Dar Vest."
"Decent Deuces."

RICHARD BENNETT
FEATURES

Now Playing:
"Philip Holden Waster."

Coming:
"The Sable Blessing."
"The Law Makers."

MARGARITA FISCHER
FEATURES

Thursday, Nov. 2nd—
"The Pearl of Paradise."
Thursday, Nov. 30th—
"Miss Jackie of the Navy."
Thursday, Dec. 28th—
"The Butterfly Girl."
Thursday, Jan. 25th—
"The Knight of Torquissi."
Thursday, Feb. 22nd—
"Birds of Passage."
Thursday, Mar. 12th—
"The Light of Heaven."

FLORENCE TURNER
FEATURES

Now Playing:
"Far From the Madding Crowd."
"A Welsh Singer."
"Doorsteps."
"Grim Justice."
"Redeemed."

Coming:
"The First Settler's Story."

ROBERT T. THORNBY
Producer---World-Paragon Pictures

Current Release—"HER MATERNAL RIGHT," with Kitty Gordon
In Preparation—"LITTLE COMRADE," with Ethel Clayton and Carlyle Blackwell

Formerly Producer of Keystone and Vitagraph Successes

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A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
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